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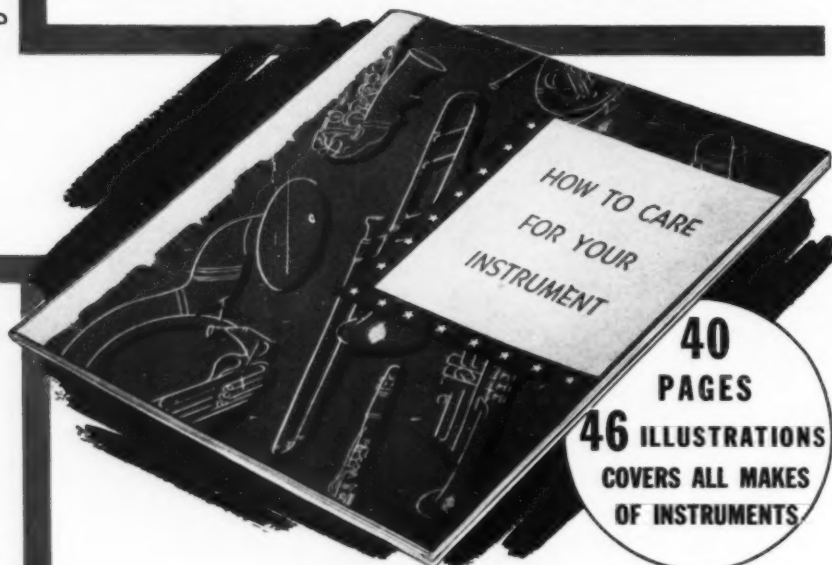
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... I take my Pen in hand ...

Quiet, Please

The SCHOOL MUSICIAN:

I have read with keen interest and a degree of surprise the articles written by Dr. J. T. H. Mize, B.M., B.A., M.A., M.S., Ed.D. and although I have had fifty-one years of musical experience, thirty-five of which I was teaching music and directing bands, I will answer his article briefly, not as a musician, but from a psychological standpoint, by the statement that Jazz and Swing music should not be taught in our schools and for the following reasons:

Every teacher should be a student of Psychology and it is a psychological fact that jazz and swing music are not beneficial to students. I quote from the findings of Psychologists P. J. Fay and W. C. Middleton, who gave portions of the Seashore Tests of Musical Talent to 54 college students. "Since these tests are highly reliable they concluded: Individuals who prefer swing music are decidedly inferior in pitch, rhythm and time to those who prefer classical music." "Persons who prefer romantic classical music are also decidedly superior in these musical abilities to those who prefer light classical music." This being the facts, why should any teacher who is paid from tax funds, public money, be allowed to teach anything, be it music or anything else, which has a tendency to make the pupils inferior in anyway whatsoever? Tax money should be used to give our school children the best possible education and not to give them an inferior education. W. Elmore Slack, Albany, N. Y.

Dear Mr. Slack: Thank you very much for your letter, but the white flag is up and we are at least calling a temporary truce. I am prompted to publish your letter because it approaches the subject from a somewhat different angle. A lot of oratory has been thrown around, and for us on the sidelines, it has been an interesting skirmish. Doubtless, we will hear a lot more from Mr. Mize.—Ed.

Now You See It, Now You Don't

The SCHOOL MUSICIAN:

In an article on the late Patrick Gilmore by Curtis H. Larkin in the March issue of *The SCHOOL MUSICIAN*, Mr. Larkin seems to have made a slight error. He mentions that the great Herbert L. Clarke had the ability to hold a tone on the cornet for several minutes. That part of the story seems to be correct, but I believe that the method said to have been used is in error. Mr. Larkin said that Clarke "inhaled air through the corners of his mouth while never ceasing to press firmly and blow through the center." He says that it sounds impossible. Well, on that score, Mr. Larkin is more correct than he thinks! It is impossible.

The method that Clarke probably used was that of gathering a supply of air in the cheeks and using them as a bellows in substitution for the lungs in keeping a steady flow of air through the instrument, while inhaling through the nose. I believe that you will find that this is the correct method, as taught by Weldon Wilber, first horn of the Cincinnati Symphony Orchestra, and Hilbert Moses, (pupil of Wilbers) of the Minneapolis Symphony Orchestra. Try both methods, some time, and I think

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Pen in Hand, Cont.

that you will find Mr. Larkin is in grave error, while the method I have described is very plausible. In any case, the idea is a good one as it frequently avoids nasty breaks while playing a number where the phrases seem uncontrollably long, or where a long tone is to be maintained. Paul Binstock, First Horn, Duluth, Minn. Symphony Orchestra.

Dear Mr. Binstock: It is good to have your criticism and I am sure Mr. Larkin, generally infallible, will welcome your rebuttal even though it does put him on the spot. I got into communication with him right away and here is how he tries to get out of this one.—Ed.

"It is possible that Mr. Clarke did use the method as described by Mr. Binstock, that is, gathering a supply of air in the cheeks and using them as a bellows in substitution for the lungs in keeping a steady flow of air through the instrument, while inhaling through the nose.

"I watched Mr. Clarke while he was performing a trick and it certainly looked to me as though he were actually inhaling air through the corners of his mouth. But that was 25 years ago and either my notes or my memory may be faulty. I am going to New York City tomorrow and will talk to my good friend, Capt. Eugene LaBarre, as well as Ernest H. Clarke, Herbert's brother, about it. I suggest that you yourself write to Dr. Clarke direct and get him to tell you just how he played for me in that demonstration in 1918."—Curtis Larkin.

"P. S. Since writing the above, I have talked to Eugene LaBarre, Director of the New York City Police Band, who assures me that (is my face red) I am wrong, that Mr. Binstock is correct. Please tell Mr. Binstock in your reply that I am indebted to him for his courtesy in reminding me of my error. C. L."

On The Cover

The picture on the cover of this month's issue of *The SCHOOL MUSICIAN* is charming enough in itself from the standpoint of good photography, but there is much more of interest than that.

The young harpist in the picture is Mary Kathryn Stemm, who plays the instrument with the Elkhart, Indiana High School Orchestra, under the direction of David Hughes. Miss Stemm is also an outstanding pianist, and is programmed for the last formal concert of the school year to play Concerto in G Minor, Op. 25, by Mendelssohn.

The photograph also has a special point of interest. It was made by Robert Lerner, who plays bassoon in the Elkhart High School Band and Orchestra, and who has taken up amateur photography as a hobby. In this photograph young Lerner has combined interesting composition with good lighting, and must feel well rewarded for the careful pains evidently taken to achieve an unusually pleasing result.

Wagner's "Götterdämmerung" was presented in Madrid one evening with such an unsatisfactory *Siegfried* that the audience broke into applause when he was killed by *Hagen*.

Presenting—



John G. Leonard, Bandmaster
Quitman, Mississippi School Band

Completing his fifth year at Quitman, Mr. Leonard has developed his band from scratch to a membership of fifty yearly. Every student in the band has been taught exclusively by Mr. Leonard.

The band has taken part in State Contests up to this year, and has received excellent ratings each year against bands from larger cities that have been organized for a much longer time. They take part in every school activity, playing for football games and marching and performing intricate maneuvers during the half. They also have a "swing orchestra" to furnish music between acts for the school plays. He also instructs the Pechuta, Mississippi school band of thirty-five pieces.

Mr. Leonard is the oldest Bandmaster in the state in years of service. He started teaching bands in Mississippi in August 1923 and will finish his twentieth year of uninterrupted service this August. He received his musical instruction in the United States Army being a member of the Regular Army Band. He later finished his education at Weldon Conservatory in Chicago. Several of his former students are now serving in Uncle Sam's services as both bandmasters and bandmembers.

His hobbies are gardening and fishing. He usually has one of the earliest and best vegetable gardens in the community.



The School Musician

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FOOT TAPPING

A Most Controversial Practice, Taboo—or So Do You

● AT FIRST I APPROACHED THE DISCUSSION OF THIS TOPIC with some misgiving, but am emboldened to go forward and express my views to the splendid young and adult musicians who read *The SCHOOL MUSICALIAN*, only after recalling to myself the following anecdote: Senator Charles Sumner, the ardent abolitionist of the Civil War Period, was once impertinently asked by a clergyman why he did not go into the South to make his anti-slavery speeches, since it was in that region that slavery existed. Sumner replied: "You are trying to save souls from hell, aren't you? Why don't you go there?"

Well, in this case I'm consciously putting my head right into the lion's mouth and as Dorothy Thompson once pointed out, "Those who cannot endure vigorous attacks on their opinions should retire from public controversy."

In spite of the vigorous opposition of many music educators to the practice of *Foot Tapping*, i.e., beating, tapping, or keeping time with one's foot while in the beginning stages of learning to play a musical instrument, I am a confirmed believer in this practice until a truly superior plan or idea is suggested and proven. For a number of years I have experimented with beginning instrumental pupils training some to foot tap, while others were asked to "count within themselves." For both groups the rhythmic values were explained and marked out just below the notation. The results of these experiments have led me to believe that the *foot tapper*, in a short time, becomes a *better sight reader* than the player by instinct alone.

I have also observed that the *foot tapper* as he progresses in his playing, either suddenly or gradually, (and frequently, quite unconsciously) discontinues the practice of beating time with his foot—which is just as it should be. This is analogous to the

By Henry Melnik
Director of Band & Orchestra
Weequahic High School
Newark, New Jersey

widely accepted method of teaching primary school children to learn to read. The process calls first for oral reading, (with as many sensory appeals as possible) and only later on is silent reading stressed and audilizing (hearing within oneself) relied upon. It is a widely accepted fact that, in its early stages, memorizing per se or instinctive learning are not accompanied by the power to reason. Learning purely by rote or imitation may be satisfactory and most desirable for very young children, but is certainly not a preferable approach for pupils of elementary and high school age who should be encouraged to think for themselves and use their reasoning powers as soon as possible. Playing by ear, guessing at the tune, and imitating what has been heard are habits that make for poor sight reading unless accompanied by, intelligent *foot tapping* of each beat being sure not to tap on each note or on each metrical division of the beat. *Foot tapping* on the *beat note only*, when properly and *noiselessly* done, enables a young pupil to clearly demonstrate to his instructor that he, the pupil, understands and can show definite discrimination between various rhythmic units.

Several months ago in trying out new applicants for one of our school's bands I came across a boy who played quite well the music he brought along with him from home but couldn't sight read and correctly divide up the value of two monotone eighth notes. Sounds incredible, yet it is obvious that this student was taught to play by rote and not by note.

Most of us, I believe, are agreed that noisy and vigorous *foot tapping* is something to be discouraged under

any circumstances. Moreover, such beating often becomes too reflex-like and lacks the *sensitive* control of the brain centers and might very well be entirely omitted.

There should be a light, controlled, and purposeful tapping with the toe of the *proper* foot. This frequently varies with instruments, e.g. the saxophone player should beat with his left foot since in a sitting posture his instrument rests against his right thigh and would wobble about if there were any movement of the right leg.

Although rhythm is the first of the three primary elements of music, and rhythmic impulses are the first to manifest themselves in man, young players still encounter many of their greatest difficulties in the arithmetical divisions of various rhythmic units. There is much more arithmetic in the study of musical rhythms than meets the eye. An understanding of and skill and accuracy in the operation of such fundamental processes as simple addition, subtraction, multiplication, and division and the use of simple fractions are a great aid in the study of rhythm. A sensitive ear and *foot tapping* controlled by the brain and eye do much to eliminate rhythm trouble.

For young players repeated false starts in playing a piece of music are often caused by plunging head-on into the music—either luck, instinct, or previous familiarity with the tune finally sees one thru. This hit-or-miss result can be readily overcome by a momentary and thoughtful pause before starting to play—taking note of the *key signature*, the *time signature*, setting a tempo by *foot tapping* (like the moving pendulum of a clock), keeping that set tempo, and finally singing, humming, or talking the *rhythmic patterns* of the first few bars (look before you cross the street)—then go ahead and play it on your instrument. The chances are you won't



Henry Melnik, above, is one of the most enthusiastic of school Bandmasters in War Service and Stamp and Bond sales promotion. Through his concerts his band has established a record well over \$100,000 in sales, and his organization has taken active part in scrap drives, Red Cross work, civilian morale production, and draftee send-offs. His tireless efforts reflect the great power and influence of good music in the war effort.

break down and have to start over again. This is one way that gets the desired result. If you have a better way please let us in on it.

The mastery of the elements of "arithmetic in music" should be so much easier and surely more pleasant than the study of abstract arithmetic and yet we frequently find such study indifferently pursued. We might well emulate the patient and thorough approach of the traditional arithmetic teacher by presenting one simple rhythmic unit at a time. Drill it, apply it, and review it before passing on to other more detailed and complex rhythmic units. Have the student *properly* foot tap it so that you know that he knows what he is doing.

Many teachers of my acquaintance are both advocates and opponents of

foot tapping. Recently, one of our former music students wrote me from the University of Michigan where she is studying under William D. Revelli, that Mr. Revelli requires the beginners in his instrumental classes to develop the habit of *purposeful foot tapping* while practicing their instruments. From my long acquaintance with Bill Revelli I have found him to be a most splendid, practical teacher, and one who would not advocate *foot tapping* without good reason. For years, we proponents of *foot tapping* have been severely criticized, yet no better device has been suggested to replace it. I hope some of our SCHOOL MUSICIAN readers, after considering these remarks of mine, will come forward with some more enlightening and practical ideas to re-

place the so-called objectionable habit of *foot tapping*.

Most of us, I believe are agreed that in advanced ensemble playing (band, orchestra, etc.) it should not be necessary for players to "beat out the rhythm" since the conductor, who breathes emotional life, inspiration, and ephemeral spirituality into the composition being performed at the moment, is also charged from the outset with the responsibility of setting the tempo and keeping the flow of the rhythm intact.

Foot tapping, when properly used, is a means to an end and like a crutch or an arm sling, should be discarded when no longer needed as an aid to keeping time. The eminent Psychologist William James used to say, "We learn to skate in summer and we learn to swim in winter." Growth must go thru a period of "digestibility". I contend that *foot tapping* beginners digest or absorb a stronger feeling for rhythm than do others and later may discontinue the practice of *beating it out* visibly.

On a recent Sunday in February I was present at a magnificent N.B.C. Symphony Concert conducted by Leopold Stokowski. This program, made up of compositions by Stravinsky, Debussy, and Ravel, was no simple chore for the fine instrumentalists of the orchestra. It required absolute concentration of attention to the conductor and the music before them. From time to time during the concert I noticed some players resorting to "inobtrusive", *foot tapping*. If one but examines the scores performed that day he might readily consider forgiving these splendid artists the use of *foot tapping* in such situations although they had the superb conducting of Stokowski to rely upon.

In response to my questioning of top flight dance band performers it is interesting to note that many of them resort to *foot tapping* while playing swing music but do not tap with their feet in "legit" music. Personally, I have come to feel that, other than in young and inexperienced ensembles, a constant use of *foot tapping* should be avoided since this causes phrases to become too angular and too metrically exact and results in a wooden mechanical and listless performance.

No permanent and irrevocable conclusion can be drawn from this brief and sketchy recital of my experiences alone, and therefore I would welcome the reactions (pro and con) of my fellow readers of "The SCHOOL MUSICIAN." May I thank you all in anticipation since I feel sure that I will learn so much more from your reactions than I have here contributed to this problem.

MUSIC

a Potent Factor

in WAR

By Curtis H. Larkin, Long Branch, N. J.

● SINCE THE DAWN OF MANKIND'S HISTORY the world has yet to witness scenes of conflict minus music of some sort. From the earliest days of the ram's horn of the ancients to the highly organized military band of the present time no battlefield has lacked the challenging sound of martial melody.

The accompaniment, aye, the necessity of some form of music to successful campaigning during seasons of warfare is a universal trait among all nations, ancient, medieval, and modern. Both instrumental and vocal forms of this greatest of all arts have played, and shall continue to play a vital part in the theatre of national and international strife, barbarian or civilized.

The earliest forms of music undoubtedly were vocal. Man learned that he could exercise his lungs and throat muscles in other ways than mere conversation. Perhaps it is safe to say that the primitive mother crooned softly to the babe at her breast without the realization that she was in reality giving forth the audible expression of what we know today as a form of musical sound.

Holy Writ informs us concerning the beginnings of musical art and musical instruments long before the great Deluge wiped out nearly every trace of the world's oldest civilization. Jubal, the great-great-great-great-great grandson of Adam, "was the father of all such as handle the harp and organ." The beating of tom-toms amidst the jungles by various savage tribes is surely as much an expression of mortal melody as are the softer strains of cultured harmonies.

As we delve into the records of every ancient civilization, Assyrian,

Chaldean, Egyptian, Grecian, Roman, Hebraic, etcetera we learn that all of them were familiar with both instruments of music and vocal choruses. There is not a single exception to this rule. Nearly every one of us knows something about the celebrated Roman trumpet, the "tuba" which struck and terrified the ears and souls of its enemies. Nor does one have to be a "Bible scholar" ere he has been informed of the famous victory of Joshua at Jericho—how "the people shouted when the priests blew with the trumpets: when the people heard the sound of the trumpet, and the people shouted with a great shout, that the wall fell down flat." And we know today that even a certain tone on so unimposing an instrument as the violin can do far more damage than even the trumpets of Joshua wrought.

Among the numerous legends which tell us of the many important and notable instances of music as a controlling factor in the outcome of decisive exploits upon countless battlefields, that which has so often been related concerning the most prominent hero of the Middle Ages is probably the most fascinating tale. Unlike most legendary heroes, Roland is a figure in French history as well as in poetry and fable. All that we know of him, apart from the legend which we shall presently recount, is contained in one line of Eginhard's "Vita Karoli," which simply records his name, Hruodlandus, his rank of prefect or warden of the march of Brittany, and his death at the hands of the Gascons in a valley of the Pyrenees. Roland's feats are immortalized in the poem "Chanson de Roland" (Song of Roland), written in the 11th century. He

was a loyal supporter of his uncle, King Charlemagne.

During one great battle in which Roland performed many valiant feats, the tide of fortune turned against him ere many hours had passed. One after another the knights of Charlemagne were slain, or else were captured by the enemy. At last Roland found himself the sole surviving officer of his uncle's army. Through the forest he sped, the evening shadows thwarting his pursuers. Early the next morning he was discovered by the scouts of his foeman commander. Seeing that it was impossible for him to escape, Roland, knowing that a portion of King Charlemagne's troops were quartered only a few miles from the spot where so many of his comrades had fallen, lifted his hunting horn to his lips and blew a long and mighty blast. Running at full speed, he managed to gain another brief respite from his would-be captors. Again he blew—this time an even louder blast. For the third time he barely was enabled to attain a temporary place of safety, but all the while the enemy was closing in on their human prey. Roland, faint from hunger and weariness, called upon every ounce of his fast-waning strength, and blew a third blast upon his horn which was longer and mightier than either of the preceding two blasts. Now he sank to the ground. But it was not too late. His final despairing effort proved not to have been made in vain. As his foes were about to put him to the sword, a sudden yell of fury burst upon their startled ears. Almost before they knew what had happened, a regiment of Charlemagne's cavalry charged into their midst, scattering them like chaff



In an early issue of *The SCHOOL MUSICIAN*, Mr. Larkin, our prolific authority on contemporary musicians, gives us the story of the beloved Herbert L. Clarke, still regarded by many the world's greatest cornetist.

before the wind. That last despairing blast meant the rescue of Roland the hero.

Turning away from the scenes of European conflicts, we contemplate the part which music has so masterfully played during the various wars which have been waged by the warriors of Uncle Sam. Originally a song of contempt sung by the English in ridicule of the American rebels during the Revolution, "Yankee Doodle" became the great marching tune of Washington's army long before the siege of Yorktown. During the British occupation of Philadelphia, while the heroes of Valley Forge suffered frozen feet for the sake of the young Republic, the warmly-clad officers of George III were often in attendance at the theatres in the Quaker City. The members of the regimental bands of the British Army supplied the actors with the incidental music which forms a part of all legitimate theatricals.

Our own great American Civil War lives on in song and story. Many are the songs, both Union and Confederate, which still bring forth hearty applause whenever they are played or sung. One of the most amusing aspects of Civil War melody is the fact that the greatest battle-hymn of the Confederacy, "Dixie," was composed by a Northern minstrel before the titanic struggle began. Another Southern favorite, seldom heard today and probably quite unknown to the present "swing" generation, was "Bonnie Blue Flag." Only thirty years ago, 1912, this remarkably catchy air, with its sentimental verses, was recorded for

one of the phonograph companies by the old-time Southern songster, Polk Miller, aided by his own male quartet. At the great Peace Jubilee in Boston in 1869, Gilmore's Band played both Confederate and Union music in order to remind the listeners that peace had really come.

Northern audiences appreciate and applaud the playing of "Dixie" today quite as much as any Southern assemblies. In 1895, during the Atlanta "Cotton States" Exposition, Sousa's Band unexpectedly broke into the strains of "Dixie" during a performance. The immediate effect was the electrifying rebel yell shouted at the top of their lungs by the Confederate veterans present. It was the first time since the close of the Civil War that a Northern band had dared to play the song which had stirred all hearts south of the Mason-Dixon Line since 1861. Never was the soul of the "March King" ever more thrilled than upon that memorable day.

Our Civil War songs are not only famous for the simple beauty of their tunes, but are quite as prominent by reason of their frequency. On both sides, North and South, there was an amazing abundance of material. Possibly in no other war were so many songs made known by the sheer weight of numbers.

The Spanish-American War lasted only four short months. Consequently very little time was available for the output of new songs. Yet there were at least two songs which swept the country and "pepped up" the troops who fought in Cuba, Puerto Rico, and

the Philippines — "Good-bye, Dolly Gray" and "There'll Be a Hot Time in the Old Town Tonight." It is also a matter of history that the "Star-Spangled Banner" was played while the Rough Riders charged up San Juan Hill.

World War No. 1 is comparatively recent, so that many of us today remember well the tunes which were so often sung at patriotic gatherings as well as on foreign battlefields. "Tipperary" was the most famous British song throughout 1914-1918, becoming extremely popular in the U. S. A. "Keep the Home Fires Burning," "There's a Long, Long Trail," and "Oh, How I Hate to Get Up in the Morning" are a few of the many stirring melodies used to bolster up the morale of the Allied fighting forces. But the most glorious refrain of them all, composed by George M. Cohan, himself born on the Fourth of July, was that simple, yet how thrilling martial tune based upon nothing else than a bugle-call, "Over There."

Today the world is plunged into the still more horrible holocaust of World War No. 2. It causes us to shudder when we even attempt to imagine what the next titanic struggle will bring forth. The current strife is not Armageddon, but it gives a foretaste of what that coming nightmare shall be.

To date the American people are still awaiting the day when a native composer shall give us the outstanding war song to strengthen our hearts and steel our purpose to wipe out all further depredations. The well known "God Bless America" is far too trite. "Praise the Lord and Pass the Ammunition" is at present enjoying a widespread radio vogue, but it is by no means the type of song to merit first place among the truly great war melodies. What we need is a theme somewhat on the order of "Over There" which shall deal directly with the peculiar aspects of the particular conflict to which it refers.

Leaving the natural elements of warfare, we turn for a moment toward the spiritual side of life. We learn that the sounds of melody are as fully a part of mankind's inward development as with his concomitant outward progress. The old Hebrew prophets were conscious of mankind's response to the audible harmonies which aided his esthetic and religious needs. Holy Writ describes the ritual of heathen dogma accompanied by "the sound of the cornet, flute, harp, sackbut (from which developed the modern slide trombone), psalter, dulcimer (literally, in the Chaldean language, "symphony"), and all kinds of

(Turn to Page 32)

WHAT I WANT from the High School Band

By Darwin T. Maurer
Director of Instrumental Music
Waukon High School and Junior College
Waukon, Iowa

● **TOO MANY TEACHERS LIVE IN ISOLATION;** daily association with students consists too often of teaching contacts that stress technique and subject, to the exclusion of character and personality training and development. We have all seen lists of objectives and charts and graphs for checking progress. But the teacher who reaches only the "student" without establishing contact with the real boy or girl, has failed in part of his duty.

To find out whether I was doing my work as it should be done, to discover what the students hoped to gain from their instrumental music program, I asked each member of my concert band to write an essay on what he expected from participating in the musical activities. The results of this venture proved to be highly satisfactory and interesting to me. But before listing the points as taken from the students' papers, let me sketch briefly our town and school system.

Waukon has a population of 3000. Our Public High School Enrollment is approximately 375, with about 70 in Junior High School and 75 in Junior College.

We have approximately 100 taking Instrumental Music. The concert band membership varies from 50 to 60. The first marching band has 40 members. We also maintain a 12 piece Swing Band. For preliminary instruction we have a Song Flute class in the lower grades and a second band for all intermediate students.

The following list of objectives has been taken at random from the students' papers. There is some overlapping, of course. These objectives are not listed in order of importance:

To gain a more balanced life physically, mentally, and socially.

To learn the fundamentals of music.

To learn to cooperate with others.

To wear the snappy uniforms.

To appreciate the finer music.

To learn to play my instrument.

To learn about all kinds of music, classic, popular, and those between.

To learn about the lives and personalities of the composers whose works we study.

To develop a sense of responsibility.

To develop stage presence.

To be prompt and attractive for all appearances.

To have a definite feeling of accomplishment in technique study and general advancement.

To gain a better personality.

To receive guidance in learning how to associate with my fellow men.

To gain more confidence in myself.

To have fun and relaxation.

To develop perseverance.

The following article was written as part of the assignment I gave the band students mentioned in the first part of this article. The author, Lee Smith, is a Junior College member of our Concert Band. While in High School Lee received Division I in the state contest in Baritone Horn Solo, Trombone Solo, and Student Directing. He also received a Division II on Trombone Solo and a Division I in Baritone Horn Solo, at the Regional Contest at St. Paul, Minnesota.

What I Expect From Band

"Human beings are naturally selfish creatures. They usually do not undertake anything unless they expect some personal gain. When I started in band work, I expected to benefit—and I did. I expect to benefit more; not only musically, but in ways which have no connection whatever with music.

"Obviously, the first advantage to be gained from band is an appreciation of music. By appreciation I mean not the ability to sit through fifteen minutes of Tommy Dorsey's recording with a rapturous look on one's face; I mean an actual emotional reaction, a love of music, which is acquired by playing good music. In regard to music as an emotional outlet, I suspect that far too few band members have ever sat down to practice and really enjoyed their own playing. It as a very enjoyable experience to play one's self a concert!

"Band work teaches lessons of life, too. It develops perseverance, stick-to-itiveness—whatever you want to call it—as any band member can testify. One learns to take criticism with good grace—or else! As to making friends; well, you make some good ones among the finest bunch of kids in school.

"But these things are all rather abstract. Sure, I expect concrete rewards too—trips, treats, special privileges. These are the things that keep a fellow from getting too discouraged when the going gets tough. They are sort of a special immediate reward for hard work. Of course some "spongers" are in the band for no other reason, but they usually don't stick.

"In short, then, when I leave band work, I expect not only a musical education, but a fuller and richer life as well."



Besides this Waukon, Iowa, Concert Band, Director Maurer also has in his department a twelve-piece School Dance Band, under the direction of Anne Link. Lee Smith is his star brass man and student conductor.

MUSIC

for Community Use

By David Hughes

Director of Instrumental Music

Elkhart, Indiana

His Address Before the North Central Conference, Cincinnati

● IN TIME OF WAR, it is necessary for manufacturers, wholesalers retail merchants, civic organizations and schools to adjust their peace-time operations to an emergency plan. We have tried to do just that.

In making a survey of a great number of high schools in Indiana, we find a great many of the music departments are flexible and are meeting the present day needs, while others are at a loss to know how to keep their departments alive. We find that many of the schools have lost boys at the beginning of the second semester, first, because of the physical fitness program, second, boys are dropping out of school in order to take advantage of the college program that is offered them, and third, the thrill of the war, many boys have left school to join the armed forces.

Some schools are having contests this year, contests which require little travel, 35 or 40 miles. Many school bands are playing for parades, bond sales and patriotic meetings.

Music can, and will go forward during the war, if the directors or supervisors of band and orchestra and vocal will take advantage of the situation.

It would be wise for you to contact the Civilian Defense Director of the community and suggest that he organize a music committee. We suggest that this committee should be composed of the director of the high school band and orchestra, director of chorus and choir, director of Municipal band, the President of the American Federation of Musicians, a representative of the Ministerial Association, representative of the church choirs of the town, and a representative of industry and retail merchants (the last two being selected by the Chamber of Commerce). A president and secretary can then be selected. If more officers are necessary to meet the demands, they can be elected or appointed. The Civilian Defense chairman, I am sure would be glad to send a letter to all Civilian Defense organizations, saying that the committee has been completed and anyone wishing music for any type of patriotic program, please contact

either the officers or any member of the Civilian Defense Music Committee.

Then the high school vocal director can organize small ensembles, boys quartets, girls sextets, etc. The band director may organize brass, woodwind, and percussion ensembles, marimba bands, or solos. The orchestra director may organize string trios, quartets, or string ensembles, all of these under student leadership. It will no doubt take more music than you have used in the past, to provide these numbers. If your school officials are informed in the correct way and since your organization is participating in the war effort program, it seems to us they would be interested in letting you have the money for buying the music. To have ensembles go out without the directors, teaches the students leadership and responsibility and gives the musicians a chance to appear in public. Such appearances also provide good publicity.

Your music department becomes a necessary part of the community life, and consequently justifies its existence.

Our Board of Education notified us that we should have a band on hand regardless of the time, if the boys were going on their final trip to the armed forces.

We divided our marching band into 4, 32 members in each. At the War

Institute in Chicago last year there was a lecture on High School Victory Corps by William D. Bontwell, concerning the great importance which music was playing in the war effort, but at no time had the Victory Corps made any allowance for music in their set up, so we asked Mr. Bontwell if there would be any objections to some type of an award to be given to the students of the music organizations, who got up at all times of day and night to play for these men going in service. He thought it was a fine idea. The Chairman of the session, Mr. A. R. McAllister appointed a committee of John E. Howard of Grand Forks, N. D., Roger Dollarhide of Yazoo City, Miss., and yours truly to draw up plans and to bring them back to the evening sessions. Plans were approved and a committee consisting of Miss Vanett Lawler, Music Educators Conference, E. A. Thomas, Activities Association in Kansas and Mr. Hughes were appointed to see if it were possible to get this plan approved by the Victory Corps. For a long time no headway was made, but since no action was taken, we decided to make it a Regional 3 objective. Later the state of Iowa adopted a similar plan.

The publicity, good-will, and confidence you receive from your community by this type of plan or a similar type plan, will be in a way that you can preserve and even enlarge your music department now. As you notice, this plan is not for instrumental music alone, but for vocal as well.

The music directors who can see things to be done and sell the right people on having their ideas accomplished, and who have had fine substantial music departments before, are keeping them intact during the conflict. We must convince the public that we are a necessary part of the war effort.

"War Service School Musician" Elkhart Public School

Purpose—To reward members of the High School Band, Orchestra, and Vocal organizations of the Elkhart Public Schools for participation in war activities.

Activities—Out-of-school participation will be given favorable consideration in the following activities: solo, ensemble, and organization appearance: of as a song leader, bugler, or accompanist.

Departure of selectees
Bond or stamp sale activities
Entertainment at war plants or camps
Any flag raising ceremonies
Military funerals
Community Memorial Service
Air Raid Warden meeting
Auxiliary firemen or police meetings or any recognized war effort activity

Local Procedure—

1. Five points will be given to each student for participation in any of the activities listed.
2. When fifty points have been earned, a student will be eligible for the

War Service School Musician Emblem.

3. For each additional fifty points earned, a student will be eligible for one additional service stripe.
4. It is recommended that awards be given at a school assembly, public concert, or similar event.
5. The official awards and certificate for the War Service School Musicians are the only ones approved by the Music Committee of the Elkhart Public Schools.

National Procedure—It is recommended that after 60% of the students of any band, orchestra, or chorus in any school have earned awards, that a special award be presented to the school.

The above plan was jointly prepared by the Elkhart Public Schools' Music Committee. It was recommended by the Chairman of the Committee to the Superintendent of Schools, Harold H. Church, who approved the recommendation, as presented.

VISTAS

By J. T. H. Mize (B.M., B.A., M.A., M.S., Ed.D.)

Consultant in Music, (Suite 1108), 1650 Broadway, New York City
Head, Department of Music, The Rye High School, Rye, New York

Following is the announcement which our genial and progressive administrator, Supervising Principal A. V. MacCullough, delivered over the inter-communication "radio" system in September, a few days after school had begun and students' programs were set; the announcement was then posted on the school bulletin boards. This "form" has been reproduced by a number of those seventy-four "collaborating" music educators in twelve states who are doing comparable or perhaps superior work in their offerings of American Music classes in their schools. This, and any other materials by this writer, may be freely reproduced, for these are offered as suggestions to you. The students' response to the announcement was more gratifying than anticipated and their interest and enthusiasm has resulted in our offering seven different sections of the classes.

Announcing: Classes in the Appreciation of Contemporary American Popular Music

The Rye High School is considering the offering of listening-study classes in Contemporary American Popular Music—Blue Music. This will include Pure Jazz, Swing, Symphonic Swing, Saccharine, Novelties, and Latin Rhythms (rumbas, tangos, pavaas, boleros, sambas.) Study will be made of the music and of the lyrics; the styles of leading "name bands" will be analyzed; the styles of leading vocalists and vocal ensembles will be studied; outstanding exponents of improvisation (jazz soloists) will be compared; the history of

the various styles of this music will be duly considered; the offerings of radio programs will be discussed as will the music of the cinema, both that of movie-background music and musicals. Phonographic recordings will be the principal medium of presentation. Music to be studied will include both today's "hits" and those older compositions which have merited consideration as "American Classics," such compositions as Blue Skies, Sophisticated Lady, St. Louis Blues, and Stardust.

The course will be open to every high school student. There will be only one meeting weekly but there shall probably be several sections. Neither performing musical ability nor musical knowledge is necessary for admission to the class. Of course only those who are interested are desired in the class, those who enjoy today's popular music and who wish to have further understanding of same.

For two weeks trial we are scheduling the class as given below. It will be continued, after the two weeks, only in those sections where membership and attendance will justify Doctor Mize devoting his time to the offering. In any or all sections where interest is manifested and proved by large attendance these will be continued throughout the year. No credit will be granted but regular attendance is expected at the scheduled class for which you sign. These classes are distinct and apart from the regular-offered fourth block daily Music Appreciation classes and from the eighth grade music classes. There will be no cost for this instruction.

If you wish to enroll, sign the below sheet, designating the period at which you can be present. Regardless of the size of the class all periods will meet during this two week period. Your presence at this class will automatically excuse you from study-hall at that particular period and the deans will alter your schedule accordingly.

● SEVERAL PLANS FOR THE STUDY OF BLUE MUSIC are being used by those progressive educators with whom we correspond. Probably the most significant is the offering of courses once or twice a week to the "lay-members" of the student-body. Intelligent educators recognize that one of the most justifiable attacks and criticisms of the music department is that it does not reach enough students; many students never have any significant contacts with music and no valid guidance informing discriminations and in becoming intelligent and active-listeners to and "consumers" of this interesting and significant and meritorious music. In absence of pre-arranged schedules sev-

eral are offering the class once a week to those students who happen to be in study-halls at that particular period. In three instances the importance of this offering is so recognized that the music educator's schedule for that entire day is "blocked-out," thus making this interesting offering available to practically all seriously interested students. These progressive educators are manifesting "advanced vision" and are really showing results and achievement and are being sound under any considerations: sociological, psychological, or musical.

Comments

Our classes at the Rye High School have been honored with the visits of

a number of distinguished persons. Many of them have been overly ecstatic in their eulogisms; though we have received many worthy suggestions we have yet to have a visitor, no matter how conservative or how personally disinterested he or she be in this musical idiom, who has failed to "see the light" and who has not manifested every interest. But perhaps the comments most relevant to the readers of *THE SCHOOL MUSICIAN* were the following, written by Mr. Will Roland, editor of "the educational department" of *The Metronome* magazine. Mr. Roland's article, after flattering this writer and presenting photographs of our recent Duke Ellington dinner, continued (*The Metronome*, March, 1943, Page 22):

The courses at Rye High School are accurately labeled *Classes in the Appreciation of Contemporary American Popular Music* and are available as elective subjects, without credit, to all students, regardless of instrumental or vocal ability. The inclusion of these courses in the curriculum is justified by the appreciation that popular music and its present-day performers offer to the average youth his preferred participation in the realm of musical sound and stimulus; and in the realization of this condition, educators should be greatly concerned about guiding youth in the direction of accurate and helpful appreciation of what is good in popular music. . . . One of the most significant factors in this venture at Rye is the emphasis on the availability of the courses to students who are not actively engaged in the development of an instrumental or vocal technique. Clearly, the attempt to reach as many students as possible is the aim of most subjects in a music course in a high school. How logical to make the approach through a medium in which the student is already very much interested!

The courses at Rye include much listening to carefully chosen records of both good and bad jazz. . . . What a wealth of material to offer students who are almost all over-eager to learn as much as they can about the music they live with! . . . Many a high school and college youth, within the past ten years, has felt his curiosity about music grow, through the introduction of jazz to the point where without even the benefit of formal instruction he has listened to more good records and learned more about all music than those who followed the oft-times dull prescription of reading about music and listening comparatively little and scornful contact of any kind with the people's music as though it really didn't even exist. . . . It is now of proven value and beginning to rouse educators to the vital signifi-



One of the seven sections of Dr. J. T. H. Mize's classes in "The Appreciation of Contemporary American Popular Music—Blue Music" at The Rye High School, N. Y.

cance of this subject, which for inexplicable reasons has heretofore been completely neglected. Of course, the existence of so much bad jazz, and the inability of most music teachers to distinguish between bad and good jazz may have been, and possibly still is, a great part of the problem. But with its development, and the increase in its scope and influence on the aural entertainment of the entire American people, it can no longer be ignored as an important and worthy part of our lives and must now begin to command the respect and attention on the part of educators which it deserves. . . .

Mechanics of the Offering

There are seven sections of these classes, available during the students' study-hall periods, once weekly. Regular attendance is required; if a student is absent twice his name is dropped from the rolls, unless he be legally excused from school on that day. Any student who does not manifest a distinct interest—who appears to be in the classes just to avoid study-hall at that period—is summarily dismissed from the classes.

This does not replace the regular "Music Appreciation Classes" which meet daily and are primarily concerned with the Ancient, the Baroque, the Rococco, the Romantic, the Modernists, and the Poly—and Atonalists, yet this class is afforded cosmopolitanism by becoming members of the "American Music" classes on Fridays. The students' textbooks are being designed for a four year course, but are appropriate, too, for a one year intensive course of daily meetings, and are concerned with "American Music." This will include all music written in "The American Idiom": naturally this will exclude those composers living in America today, whether native or foreign or naturalized, who write in "The European Idiom."

As an indication that we do not and will not tolerate any such warped philosophy that only the music of West-

ern Europe of past centuries is solely superior—or that there are not superb and meritorious examples of music in various and contrasting idioms: On yesterday afternoon this writer took forty-one students to the Metropolitan Opera's presentation of Mozart's *Figaro's Hochzeit*. After that pleasant afternoon we were joined in the evening by thirty-five more students to attend the All-Time Hit Parade broadcast from Carnegie Hall. Later in the evening the older students sought out their favorite bands and soloists at the hotels, theatres, on Fifty-Second Street, and in the Greenwich Village section. Next month we take a group of students to an afternoon performance of Gounod's *Faust*, then to Fred Waring's show and broadcast, then to the Savoy Ballroom, then to "Nick's" in "the village." We try to avoid the slighting of any musical idiom, from Billy Hill to Alois Haba. The \$64 question is: Are you slighting the real American music?

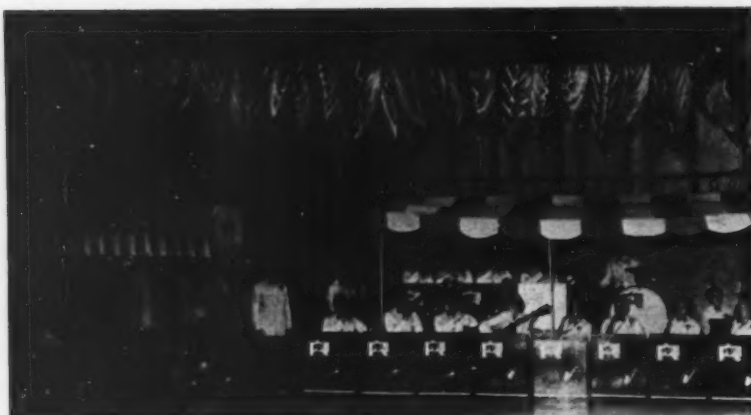
Just as all over the United States,

we find many students who have no performing ability who are avid phonophiles. There is diversity of tastes: of two sisters one is an avid "Chicago Style Jazz" connoisseur while the other is strictly for the Paige-Gould-Kostelanetz school. There is general consensus among them, however, that the epitome is the music of Duke Ellington and his group of virtuosi. They were duly thrilled at Ellington's concert and dance at our high school, as was reported in *The SCHOOL MUSICALIAN*. Some of the students were almost offended when this writer, in reviewing Ellington's Carnegie Hall Concert for the current issue of *The Orchestra World* magazine, pointed out certain perfections; but that was healthy for his and for their growth. Several students, of their own volition, are keeping rather elaborate notebooks. Practically all preserve the mimeographed materials very carefully.

Each of the other departments of The Rye High School give us the fullest cooperation. Until the publication of this writer's book and students' manuals, to be released in August (plug: the teachers' guide will be titled *Newer Concepts in Music Education* and the series of students' handbooks are titled *Let's Listen*), we are using mimeographed materials. These are given to the students one week in advance of the unit to be studied. The unit just completed is fourteen "legal size" pages in length and is concerned with Irving Berlin. The Commercial Department, headed by Mr. Edward Stratton, is rendering us splendid cooperation in assigning two very capable secretaries, Misses Peg Peters and Kay Langeloh, to our department; Misses Langeloh and Peters translate this writer's sloppy manuscript into the neat copy which some of you receive. WE ARE



A partial view of the two-million dollar plant of The Rye High School. Mr. A. V. McCullough is the Supervising Principal of this lovely school at Rye, Westchester County, New York—just out of New York City and one of the world's most wealthy residential sections.



This was the 1941-42 edition of the first dance orchestra of the Rye High School. The gentleman on the extreme left is the very capable Mr. Dayton O. Newton, for whom Dr. Mize says, he "is only substituting while the latter has, as a lieutenant commanding an Atlantic submarine chaser, transferred his skill temporarily to other areas; he is my very good friend, and in this year's program we are simply making realities of our concurring philosophies."

STILL ABLE TO FURNISH THESE MATERIALS TO A FEW MORE EDUCATORS, GRATIS, UPON REQUEST. Certain of the materials were used as early as our 1934 experiments at the Allen Military Academy at Bryan, Texas; much of it was designed during the much-discussed "Jazz classes" and "The Jazz Symposiums" in 1938-40 at Ellisville Junior College in Mississippi; it was used in last year's extensive experiments in "the average American village school" at Gasport, New York. We know, then, that these "work" in various types of schools and communities. It is obvious that the "laboratory-ings" of these materials are valuable to this author in framing finally edited manuscript, for these seventy-four music educators who are using the materials in their classes are very genial and generous in giving valuable detailed reports, criticisms, and suggestions, all of which have gone far in assisting us in designing definite principles, practices, and materials.

Many of the parents,—and they can readily see the wisdom and educational justifications for this guidance,—include an item in their sons' and daughters' weekly budgets for the purchase of phonograph recordings. For a recent meeting of The Rye High School Mothers Guild we gave a "demonstration class," on a unit devoted to "The Trombone and Trombonists." Our All-Girl Orchestra also entertained the mothers and that orchestra's three trombonists demonstrated the trombone: Misses Doris Ferris, Evelyn Boxhorn, and Doris Adams.

Circulating Record Library

The Board of Education lends its every approval and support to this "Jazz program" and is generous in its allocation of funds for the purchase of recordings. This

together with the writer making available the majority of his collection of two thousand recordings, affords us an interesting collection of recordings. But just as students are allowed to "check out" library books and scores so, this writer feels, should they be allowed to "check out" recordings of music. We are very well satisfied with the response to our recently-initiated policy of allowing phonograph recordings to be "checked out" overnight or over the week-ends and holidays. Each week a list of recordings, including all types, is posted on the bulletin boards and allowed to circulate during that week. The students check them out after school and must return them before the beginning of the first period the following school day. One student is allowed a maximum of three records or one album. There is a ten cent fine per record for any late returns. Students assume full responsibility for damage or breakage incurred.

There are many occasions and functions for which it is not convenient or advisable to supply one of our musical ensembles; we find that the supplying of a carefully selected group of recordings is greatly appreciated. Also, students may select a large assortment of recordings for use at private parties, and thus we feel that we are contributing to the students' social life.

Extends to Other Departments

Just as we seek every logical and artificial opportunity for concomitant and marginal learnings so do instructors in other departments realize that music can do much to vitalize some of their offerings. Especially do we find opportunities to furnish the History Department with recorded music for there are many occasions when such compositions as Tchaikovsky's *1812 Overture*, John Alden Carpenter's *Skyrappers*, a Haydn minuet, Millinder's *Apollo Jump*, Shostakovich's *Seventh* (broadcast-recording), Ellington's *Black, Brown and Beige* (recorded by our Speech Specialist, Professor Don Brennan, at its world premier here), Gershwin's *American in Paris*, selections from Bizet's *Carmen*, Billie Holiday's vocalizations on *Strange Fruit*, etc., etc., can appropriately be presented in history classes. The practice of having recorded music readily available for the use of other departments is one which, it is felt, is too often neglected; it is a policy which is highly recommended.

Visual Education and American Music

The writer must admit that even after study at ten different universities and after teaching for several years he was entirely unaware of the availability of such a wealth of materials for musical presentation combined with the visual approach and appeal. An investigation of these materials was prompted by the suggestion of our Specialist in Visual Education, Mr. Homer Shattuck. It is a superb teaching device used frequently in other areas of instruction but, so far as this writer is aware, it has hardly been exploited by music educators. Our presentations thus far have been through "shorts" of Bing Crosby, Duke Ellington, Carrie Jacobs Bond, and even into scenes from Leoncavallo's *I Pagliacci*. In addition to our extra and special music appreciation classes devoted to particular opera productions, at which we study the libretti and recordings, we are using a movie of scenes from *Faust* in preparation for our next opera trip. We have future bookings for musical shorts on leading American Music vocalists and orchestras and expect to make further use of 16 mm. motion pictures, a splendid mode of presentation deserving of your investigation.

Sessions in Improvisation

Every instrumental instructor has witnessed repeated evidences of the interest of today's students in improvising—in playing Jazz. When educators fail to "harness" this desire they are "asleep at the controls," for it is an unexcelled opportunity and means of developing significant creativeness and self-expression along with such other concomitants as development of harmonic understanding and conception and "feeling" and improvement and mastery of technique. We have, then, initiated a supervised "jam session" after school once weekly at which time we take one standard "American Classic" such as *The Blues, Body and Soul, Moonglow, and Rose of the Rio Grande*—those which are performed with greatest frequency—and analyze the harmonic progressions and offer suggestions as to phrasing and interpretation and variations and improvisations. These "Solrees in Improvisation" include close analyses of the master performers which have improvised on these standard "themes," and include such as study of the thirty-nine different recordings available on *Stardust*. These supervised "sessions in improvisation" are recommended as being worthy of emulation and adaptation.

Listening Room

Further, we feel that just as a student can go to the library to study or read books so should he have the opportunity to study and listen to recordings at the school. Therefore we have set up a listening-room, a decorated dressing-room just off the auditorium stage, as a "listening laboratory." The students jocosely speak of it as "Studio X." Students, with a pass from their study-hall or with a "Self-Reliant pin," come to the music room for the keys and for records which they wish to study. The earnestness with which they study recordings of American Music, especially the advanced and complex renditions of Pure Jazz, further proves that instead of Jazz being just "foot music" or even just "heart music" it is, but definitely, "head music." These facilities for active-listening are proving so satisfactory that we are planning to expand the facilities to accommodate a greater number of these seriously interested students.

(Continued Next Month)

● HAVE YOU EVER EXPERIENCED A "LET-DOWN" in the interest of your school band?

When I speak of the lack of interest I mean the indifference common to many students which is shown in their attitude towards their music activities. This spirit of indifference will reveal itself by some of the following characteristic reactions: irregularity in the attendance at rehearsals; undue distractions and dissipation during the rehearsals; very little time, or none at all, devoted to individual practice on one's instrument; disinterestedness in pursuing a definite course of studies; the lack of a cooperative spirit; and, finally, the absence of friendly relations among the students.

If any one of the above faults exists in your Band, you should discover the cause of the trouble and do your utmost to correct it. It is my purpose to offer some suggestions as to procedure in eliminating the cause of these evils.

Permit me to recall to your mind that the personnel of a school band is made up of youngsters subject to the whims and fancies of adolescence. No two children are alike in disposition and character. The Band Director should discover the strong and weak points of his proteges. The method of approach in correcting students will vary with each individual case. Rarely does a youngster refuse to listen to the logic of sound reasoning. He is more apt to be responsive to mildness rather than harshness. Remember that you can catch more flies with a spoonful of honey than with a barrel of vinegar.

Punctuality is the forerunner of discipline in any organization. An efficient teacher will not tolerate deliberate tardiness in the classroom. Is not the band rehearsal a class period? If so, why should an exception be made? The method of correction, however, should be different from the one used by the classroom teacher. The reason for this is obvious. Musicians generally look upon the band rehearsal period as an activity to which they are free to attend or absent themselves. Of course this is definitely the wrong attitude. Why not try the "winningover" method to correct this abuse? Instead of warning the students that they will be subject to such and such penalties for infractions of the prompt attendance rule, why not offer an award for faithfulness?

Last September I announced to the student musicians that a gold pin award would be made every six weeks to the one having the most points for attendance at rehearsals. I scaled the

Pyramiding INTEREST in the High School Band

B. Romuald Robitaille, S.C., B.M.

Supervisor of Instrumental Music & Band Director

Saint Stanislaus High School

Bay St. Louis, Mississippi

points as follows: on time, five points; five minutes late, four points; ten minutes late, three points; fifteen minutes late, two points; one point for reporting before the end of the rehearsal. The librarian checks the daily points and keeps them posted on the bulletin board. I suggest that the award be made in the presence of the band students and that a few words of congratulations be said. This award system has greatly improved the regularity in attendance at my band rehearsals.

What could I do to stimulate more interest in my students for more individual practice? My answer to this query is—give them more opportunities to appear in public either as a band unit, or as an ensemble or soloist. Young people take pride in performing before the public. Even the most enthusiastic students will tire of band practice unless permitted a chance "to show their stuff." A Band Director must be thoroughly conversant with the principles of child psychology and must not fail to apply this knowledge in his dealings with the student. I think that it is expecting too much of students to devote a whole period to the band every day unless a suitable objective, such as a public concert, is outlined to them as a reward for their efforts. Furthermore, I am convinced that a well organized band should be able to present a concert at least every two months. The selections used should not be beyond the performance ability of the musicians.

Here is a suggestion I would like you to experience. I am sure you will be delighted at the results. After your next concert is over, call in the music immediately. The next day, pass out the selections which you have previously chosen for another

concert. Use them, one or more a day, as sight reading material. At the same time announce the date on which you would like to present these selections in the next concert. Make it clear to them that the decision rests solely on their handling of these selections. Above all, encourage them with the assurance that it can be done if every one gets down to serious work. Watch the results! I daresay you will be most agreeably surprised! In order to confirm your announcement insert an article in the local school paper or newspaper relative to the next concert.

Another excellent method in creating interest for more individual practice is the system of weekly reports. If you have not yet introduced this system in your music classes, I strongly advise your doing so. There is an incalculable good derived from the practice report scheme.

Enough mimeograph blanks for the entire year can be had at little cost. I will be glad to send anyone a copy of the kind that I use with the necessary explanations upon request. In my plan the student receives two points for each hour of individual practice recorded. The reports must be signed by the parents. On Mondays, each student places his report in a box set aside for that purpose and takes a new blank report from another. The librarian collects the reports at the end of the day, after band practice, and totals up the number of hours for each boy. A record of this activity is also posted in the band room. At the end of every six weeks an award in the form of a gold pin is made to the student having accumulated the most points. Let me remark here that I do not count fractions of less than half hours. The presentation of this award is made in a manner similar to the one previously mentioned in this paper.

Discipline during the rehearsal is indispensable if any real good is to be gotten from the practice. I do not wish to suggest that a rehearsal should be conducted in the atmosphere of a wake, however. Nevertheless, a certain amount of reserve should be maintained. Distracted

pupils fail to profit by a band rehearsal. There are several weaknesses somewhat common to all rehearsals which if tolerated will eventually rob the band of much of the fruit that should normally be derived from this wholesome exercise. I refer to such misdemeanors as the following: students playing their instruments while the Director is giving explanations either to the whole band or to a group; students commencing to talk as soon as the Director stops the band for corrections; students reprimanding one another for mistakes made (this should be the Director's business exclusively); undue familiarity on the part of the students in addressing the Band Director. Many Directors use whistles in stopping the band; it has its advantages and disadvantages. Personally, I have trained my students to watch the Director at all times during the playing. They are instructed to discontinue playing promptly at a given signal. So far, I find the latter method productive of better results.

Applying the principles of psychology again, I suggest that the Band Director frequently acknowledge the improvement of the students. Avoid such expressions as, "That's terrible!" or "It's no good!" Better results will be obtained by a shrewd compliment such as, "That's fine! Now try it again. Play a little softer, a little more legato, etc." Be sure to include in the rehearsal some selections that the students like to play. These are more appropriate at the end of the rehearsal. Start the rehearsal on time regardless of how many are absent and always stop on time. Never punish the faithful musicians by any deviation from this procedure.

Rehearsals will become monotonous to students unless the Band Director thoroughly plans the work to be covered during the rehearsal. The schedule for the rehearsal should be varied. A sample outline of an interesting rehearsal could be somewhat like this: 1. Tuning up. 2. Chord practice for two minutes. 3. Choral, three minutes. 4. A march, one they play well, two or three minutes. 5. Work on the difficult parts of a new selection, fifteen to twenty minutes. 6. Sight reading, two or three minutes. Students like this and it is good training. 7. Scale work in unison, using different articulations, three minutes. 8. The playing all the way through of a selection that they have learned fairly well. Time will depend on the length of the number. 9. A march or similar selection that they know very well, two or three minutes. 10. One or two selections which the students like best. This sends them off in good spirits with a desire to return.

It is not wise to terminate the rehearsal with a selection that the musicians are struggling to learn. It is not good for their morale. In arranging schedules for band rehearsals the conditions and facilities of the school come into much consideration. Each Band Director has to make certain decisions accordingly. What would prove to be a fine plan for rehearsal for one band may not be practical at all for another. However, it is possible to arrange a definite schedule for any band regardless of its size and ability in performance. Incidentally, another factor which will aid greatly in making the rehearsal more interesting is to have some of the students perform before the band either as individual soloists or ensembles. Besides developing self-confidence among the students, this practice will create a spirit of competition within the organization. Keen competition is the mother of greater achievement!

A final contributing device in fostering greater interest in the school band is the establishment of an officer corps. If properly supervised by the Band Director, this system of band officers will perfect the efficiency of the band organization and will relieve the Director of ever so many little but important tasks that he can not do justice to because of pressing requirements in other departments. In introducing the officers corps into his band the Director is free to choose those whom he knows are best fitted to command. Later on in the routine replacement processes or the filling in of vacancies, a merit system should be in vogue. Here again the spirit of competition should be provided for. As in all important matters, the Band Director must exercise the greatest discretion in choosing his officers. No one is fit to command who has not himself learned to obey! Let this be the motto for the officers corps. Once the officers have been instructed in their obligations and duties, the rest must be left to their own initiative. It is always understood that the Director is to be informed of any action before it is undertaken, however. If the officers are of the right type, and only such should be permitted to hold office, they will handle most of the disciplinary cases for the Director. And strange to say, they will often get better results than he. I will cite an experience demonstrating the case.

One of my outstanding musicians was becoming lax. He loved music and did not want to withdraw from the band by any means. Unfortunately, he seemed unwilling to sacrifice the time for rehearsals. One day the Board of Punishment made up of the three top officers called this young man for a hearing. I was not present for the trial. They made it clear to the recalcitrant musician that either he must be regular in attending the rehearsals or withdraw altogether from the organization. He promised to be faithful. After the trial was over the culprit was escorted into my office. The Captain gave me a resume of the trial. I approved of their decision and dismissed the case without further ado. This young man subsequently lived up to his promise and is now the Captain of the Officers Corps.

I long ago discovered that a Band Director needs help in carrying out his work successfully. The band officers will take care of your library for you; they will keep your attendance and practice records; they will train the individuals in the marching maneuvers; they will handle the discipline at your public appearances and on contest trips; they will prepare the music, the stage and check the neatness of the uniforms; they will keep an eye on the equipment; in fact, they can do an unlimited number of very useful things. Do you marvel at the unlimited possibilities of such a corps? Could any one man efficiently do justice to all of the botherations enumerated above? If you have not introduced an officers corps into your organization, you have been woefully depriving yourself of a great boon to the band and to yourself. Honor your band officers by having them wear chevrons on their sleeves of their uniforms. Most uniform manufacturers make chevrons for student officers.

Anyone interested in obtaining further information about some of the points that I have briefly discussed in the preceding paragraphs is most welcome to write to me. Whatever suggestions I may be able to offer in helping you solve some disciplinary problem will be given most graciously.



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By Roger Lee

Send Now for This
Complete Instructor

How to Twirl A Baton

This new, right up-to-the-minute edition of "How to Twirl a Baton" is the most complete, authoritative and officially accurate baton twirling instructor ever published. Covers 37 subjects, including all rudiments and all officially required twirls and routines used in school contests.

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Profusely Illustrated

Every hold, every finger position, every gesture, every move in each and every routine is clearly illustrated with unmistakable drawings and fully explained by text. Any boy or girl can quickly master the baton, merely by studying this book. No outside instruction is required, although it is more fun to learn twirling in a class which uses this textbook.

A High School Twirler Wrote It

There is not a complicated sentence in this entire volume. It is written and compiled in its entirety for the high school twirler by a high school championship twirler who has taught the art by direct instruction for more than two years and knows just how to present his subject. Every contest routine bears its official name.

This is the most remarkable baton twirling instructor ever published. It is complete in every detail, is accepted and endorsed as absolutely authoritative, yet the price of this book is only \$1, keeping it within the easy reach of every boy and girl who wants to be a twirler. Sent postpaid to any address upon receipt of price.

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The School Musician
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Bond Today!

School Music News

More Music
for Morale

Section of The School Musician

VOL. 14, No. 8

APRIL, 1943

PAGE 17

\$2,773.35 Is Bond Sale Record of Kouts Band

Kouts, Indiana. How the Music Department of the Kouts High School sold the local Post Office out of war stamps and bonds is an interesting yarn. Here is the way we did it.

First, Principal McMurtry gave the idea a terrific plug in morning Assembly. Right after, at rehearsal, receipt books and application blanks were supplied to Band students. The drive was scheduled to start the following afternoon.

For the first barrage, five musicians and Band Director Walter Slosser circulated in the business district playing one or two tunes in each store, while other students collected cash for stamps and bonds.

Next day, at our big concert, we recessed three times for a roll call of the names of those who had bought bonds and stamps. As called, the applicants came forward and got their securities.

The total cash from this drive amounted to \$2,773.35, more business than the local Post Office could fill—they had to replenish from a neighboring town.

Pick Appropriate Tunes for National Music Week

Leavenworth, Kansas. The High School Band has been reading new and old music in order to choose suitable numbers for its annual Spring Concert during Music Week.

This is an important suggestion to every school Bandmaster, as this year, more than ever, we want to make Music Week a super-sensation in America. At no other time have the purveyors of music been so definitely on the defensive. It is not enough to give the people music, we must also make them realize what they are getting in spiritual nourishment as they listen to our music. Let's focus the World on music, during Music Week, May 2-8.

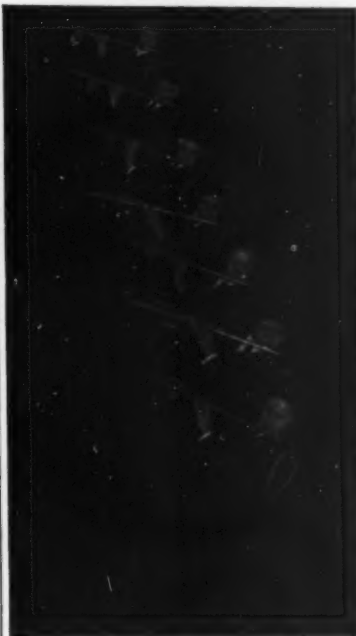
Indiana County Festival Joins Town—Rural Bands

Columbia City, Ind.—The city and county schools of Whitley county are co-operating to promote a band festival. All schools will have band members participating in one of two bands. Each of the 316 musicians in Whitley county are urged to attend.

William D. Revelli, director of the University of Michigan's famous band and one of America's outstanding bandmasters, will rehearse the musicians on Saturday, April 17. The two bands will present a joint concert in Marshall Memorial Hall.

Arlay G. Kerr, superintendent of city schools, and Harry Yoder, superintendent of county schools, and the following band directors are sponsoring the festival: Donald Myers, Coesee, Herbert Arlington, South Whitley, Betty Boggs, Washington Center High School, Phoebe Ann Fish, Larwill, Mary Treat, Jefferson Center High School, W. Kell Wygant, Chubbuck, and Robert Welty, Columbia City.

Nebraska Pipers



Director Walter R. Olson, of Fremont, Nebraska, refers to this unusual picture as "The Pied Pipers." In the presence of such pulchritude, the photographer could easily be "pie-eyed." From back to front, those included are: Edythe Jastrom, Barbara Hansen, Alice Nielsen, Mary Lou Phelps, Marylyn Stark, Marjorie Land, and Shirley Bogs.

Musicians Award Plan Is Adopted by Many States

Elkhart, Indiana. The Elkhart City Schools of Elkhart, Indiana, have geared their Music Department to the war effort. The members of the High School Band play for all Selective Service men off at the railroad station. Most of the time men leave at 12:55 noon, but two groups have left at unusual times, 1:15 A. M. and 4:55 A. M. The High School Band is divided into four, thirty-piece War Bands.

In order to reward these students for their efforts, the Music Committee of the City Schools, David Hughes, Chairman, and Superintendent of Schools, H. H. Church, have approved an Award plan. We presented the awards to the first group of students (18) at a concert, February 5, 1943. The awards were presented by Seaman 2/c Marlon Helm, stationed at Navy Pier, Chicago, Ill., a former Elkhart High School Band and Orchestra member.

The plan has been approved and adopted by the Regional 3 Competition Festival, Board of Control.

La Porte Musicians Sell \$1,757.90 Worth of Bonds

La Porte, Indiana. On March 16, the La Porte High School Music Department presented a Victory Concert honoring former students of the School who are now in the Armed Forces. Admission to the concert was by purchase of war Savings Stamps and Bonds at the door. Although the committee refrained from any advance canvassing, and there were no advance sales made, the total sales of stamps and bonds amounted to \$1,757.90.

The evening's entertainment was made the more interesting through the efforts of the History Department of the school, by whom a list was compiled of all boys now in the Service, former students of the La Porte High School, posting the placard outside the Auditorium. Plans are now being made to present the High School with the Service Flag.

The concert program was a community affair with several prominent La Porte citizens taking part, and was jointly sponsored by the Kiwanis and Lions Clubs. Highlight of the evening was "The Grand Old Flag" which was played in total darkness, except for a spotlight on the flag. A feature number, "God Bless America" starring Florence Kruger, assisted by the Glee Club, the Band, and the audience, was so well received that applause demanded repetition.

Band Sells \$11,300.00 Worth of Bonds, Stamps

Greenville, Miss.—Three hundred school students divided into companies and led by the smartly uniformed Greenville High School band were out on parade March 19 in a Victory Garden campaign.

Previously, February 1, the band played a Victory Concert which sold \$11,300.00 worth of bonds and stamps. The program was made up of United Nations music and was presented to both the auditorium audience and to listeners, on station WJPR.

Dan Jensen, Director of the Greenville Band started his musical career in the Boy Scout Band of Waterloo, Iowa. He came to Greenville last year, eight days before the state contest and in that event his group, for the first time in six years, won first places in marching and eight reading, second place in concert.

This year the band has made 18 parades and played seven concerts and ensembles and solo appearances totalling 35 to date.

Plans Pep Festivals for Bands of Missouri

Lexington, Missouri.—To replace the incentive formerly provided by district and state contests which are out for the duration, Andrew Mikita, Music Director of Lexington High School is urging and making plans for a festival to be held here for the musical organizations of this community.

No definite announcement has been made at this writing, but plans are formulating and those interested are urged to communicate with Mr. Mikita.

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Chicago, Ill.

April, 1943

School Band in Town of 600 Sells \$14,000 Bonds

Platte City, Missouri. The High School Band here conducted a Stamp and Bond Sale recently which netted \$14,000 in one week. One individual sale through the influence of the Band amounted to \$5,600. This is thought likely to be a national record for a town of our size which has a population of only 600. Caryl Broadus is Director of Music.

Enid Gets Ready for Its Eleventh Annual Clinic

Enid, Oklahoma.—Invitations are out for the eleventh annual Tri-State Band Festival to be held here at Phillips University on April 29 and 30 and May 1. Herbert L. Stephens is manager and in this star studded cast are Dr. Albert Austin Harding, Dean of American Bandmasters, University of Illinois; Dr. Bohumel Makovsky, director of the music department of Oklahoma A and M college; Dr. Frank Simon, Cincinnati conservatory of music; Henry Fillmore of Miami, Fla., President of the American Bandmasters' Association; Dewey O. Wiley, of Texas Technological college and Col. Earl D. Irons of North Texas Agricultural college.

This annual at Enid, sponsored by the Phillips University Band, has long been one of the most popular in the middlewest and famous for its high musical standards.

They Can't Beat Him



Paul Jean Rossok, now ten, swung his first baton at five-and-a-half. Now he owns 27 firsts, five second place medals, and a gold drum major's trophy. He has entered 36 contests, won 32. Has "guested" twelve or thirteen leading bands of the middle west. Has won seven out of eight amateur contests the last one with an award of \$100. He plays first stand, third chair cornet in the Washington school band. Doesn't want to be president, because there's no future in it.

Enroll Today in Don Powell's School of Baton Twirling

Personally Conducted by Don Powell
Drum Major High School Band, Ellensburg, Wash.

Hi ya gang! Have you advanced far in your twirling success and knowledge this month? I'm sure you all know what is necessary to accomplish this, lots of correct practice with a little patience. If, after several days or even weeks,



duce a great showing! You'll accumulate a crowd on any street corner, I'll guarantee you that. Handle it correctly. It'll look swell.

"The Two Hand Spin"

THE BATON IS HELD HORIZONTALLY IN FRONT OF THE BODY WITH THE KNOB FACING LEFT. BEFORE ANY DEFINITE MOTIONS ARE MADE, KEEP IN MIND THAT THE LEFT HAND CROSSES OVER THE RIGHT. THIS IS ESSENTIAL. DO NOT FORGET IT.

TO BEGIN WITH, AS I SAID, THE LEFT HAND IS EXTENDED OVER THE RIGHT AS THE BATON IS TWIRLED IN A CLOCK-WISE MANNER. AS THE BATON IS ABOUT TO ROLL OVER THE THUMB OF THE RIGHT HAND, THE LEFT HAND IMMEDIATELY TRANSFERS THE TWIRL DURING THIS PROCEDURE A TOTAL SUM OF TWO COMPLETE REVOLUTIONS IS EXECUTED. AFTER THIS TWIRL HAS BEEN LEARNED AND PRACTICED UNTIL IT IS SMOOTH, THE FINGERS MAY BE USED TO COMPLETE ANOTHER TWO OR THREE REVOLUTIONS, MAKING THE TWIRL MORE SPECTACULAR TO ENJOY. (Instruction compiled from "Learn to Twirl the Baton—" by Don Powell.)

Receiving very few requests for "illustrative diagrams" I'm still questioned whether or not this addition should be made. It's up to you Twirlers, do you want 'em or not? Your requests will make it possible. Send them in today! Don Powell, drum major, high school band, Ellensburg, Washington.

Men O'Melody



If you should patronize the Rainbow Club at Valley City, North Dakota, you would dance to the music of this four-piece ensemble organized from the local High School Band. From left to right the boys are: Jack Brownson, clarinet; "Presty" Bachman, drums; Jim Playhar, arranger and piano; and Ralph Noltmimer, trumpet. Jack Brownson is the only senior in the organization. They use their own special arrangements of both the "sweet" and the "swing". They are known by all as the "Men O' Melody".

you feel that you have progressed very little in twirling success, it is obvious that something is wrong! Fellas and gals, there's no use practicing under such circumstances. Evidently you "do really" want to learn to twirl the baton or you wouldn't have followed with me this far in my column, so what do you say, if there's any question in your mind at all that you may be performing the rudiment incorrectly, why don't you drop me a post card or letter explaining the difficulty. I'll be glad to do everything within my power to aid you.

I received a letter, this month from Gilbert R. Abelein of Lima, New York, stating that he thinks our "School of Baton Twirling" is a fine thing for all twirlers advanced as well as beginners. Mr. Abelein, having twirled for three years, has recently become interested in the 'electric lighted' baton. Here's wishing you lots of success in your twirling career, Mr. Abelein, from every member of our "Twirling School." Keep it up!

Don't forget, gang, a letter to Don Powell, Ellensburg, Washington, is the only requirement necessary for your name to appear through this column. I'm interested in your twirling problems and big performances. Any shows demonstrated by your twirling clubs or yourself will be good news for The Column. Send 'em in—always glad to consider them for publication.

This month's instruction brings to our twirling fans—THE TWO HAND SPIN. Before describing this particular twirl to you I would like to add that "The Two Hand Spin" is a "keen" rudiment with which to open a routine performance. Many majors and majorettes flash this twirl while on parade. A very spectacular twirl, if correctly handled, will pro-

Buy More Bonds

High Bass

A great deal of correspondence and printed matter, programs, etc., addressed to the Editorial Department by High School Bandmasters misses publication because the state is omitted from the writing. Postmarks are often illegible and envelopes are frequently separated from their contents, thus providing no help. If correspondents will see that photographs, programs, and news items indicate both town and state, we will be greatly aided in our journalistic endeavor.

This column is conducted by its readers. If you don't send us squibs for High Bass, the column will decline to a low register. Send your favorite music epigrams, jokes, and love-sick letters to the Editor of High Bass.

So impressed was Senator Robert R. Reynolds, of North Carolina, with an article entitled "Music in War" by Mrs. Margaret Banks, radio music director of Greensboro, N. C., that he asked and received unanimous consent to have it printed in the appendix of the Congressional Record.

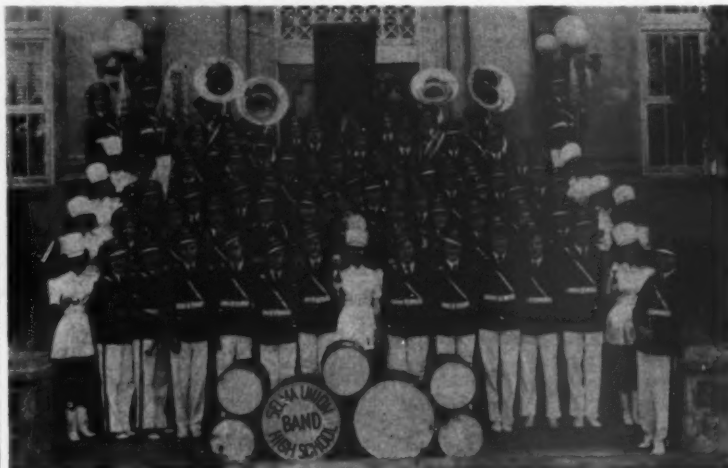
"Music is elemental in this war," runs the article. "It has a job to do, a mighty job. It must give voice to the war cry of a nation; it must strike fire in luke-warm hearts, rouse the placid, soothe the wounded, hail the fighters. Because we are more populous than ever before, we need more music, more far-reaching musical facilities. . . ."

"And music is doing the job. Some of our greatest living composers have done their best work in martial music and patriotic tunes, and in addition they have contributed the financial gains derived from this music to benefits for the armed services. Musicians everywhere should follow their examples in serving, without self-interest, the needs of wartime America. What more can the individual musician do than to give his best? And no less than his best is required in this present day. He has never had

wider facilities for being heard, nor more appreciative audiences to hear him."

An Italian general traveling in a railway car became involved in a discussion with an old man who sat opposite him. The general contended that Italian music was far superior to German music while the old man took the opposite belief. Finally, the general in his excitement declared, "You may say whatever you please, but I for my part care more for a single act of 'Rigoletto' than for all the German operas put together." The

This California Band Has 9-year Success Record



For nine consecutive years this beautiful Selma, California, Union High School Band has won the Valley Armistice Day Parade trophy for the best marching band. This year the enrollment is 85, with 65% girls, which probably accounts for two separate uniform outfits. You know how girls are! The majorettes have won many individual as well as collective prizes and trophies. Miss Merl Bayse is the drum major, and oh yes, Arthur C. Nord is the band director.

old man bowed politely and said, "I thank you for your very kind appreciation, for I am Verdi; but I adhere firmly to my opinion."

"Marching Men Still Sing" Says Eastern Educator

New York.—The importance of group singing as a builder of wartime morale is the basis for a course to train civilians and personnel of the armed forces to be song leaders, now being given at Teachers College, 525 West 120th Street, on Monday evenings at 7:30 P. M. Persons engaged in wartime activities offering the opportunity for group singing are welcome to attend a session.

"Music itself must be made more democratic," said Dr. Harry R. Wilson, Assistant Professor of Music at Teachers College and organizer of the course. "Despite mechanized warfare, marching men still sing. We must make the public as a whole realize that music is fun and not to be enjoyed only by a privileged few."

Discussing the need for music in wartime, Dr. Wilson pointed out that too many people think of community singing in terms of thousands of voices. "A few people singing in your own home" he said, "are a form of community singing." The techniques needed for conducting informal singing are somewhat different from those necessary for trained choruses. "Don't overconduct," warned Dr. Wilson. "Use only the movements necessary to get the desired results. Try to translate the rhythm into simple gestures. In fact, you do not conduct informal group singing, you lead it."

"Song slides are usually helpful with groups where self-consciousness is evident," explained Dr. Wilson. "Where they are not available, many music publishers furnish song-books at a very moderate fee. They are preferable to mimeographed sheets in which the leader may unwittingly violate a copyright law."

Town of 600 Produced this Smart Band



Richard Coar, Music Director of Northern Illinois State Teachers College, put this band through its paces for its final spring concert on March 14. During the year they have taken part in 15 patriotic parades, in addition to their innumerable school activities. The Band Parents Club bought their new uniforms. M. D. Clinton has been Band Director here at Waterman, Illinois, High School for seven years. The town has a population of 600.

Idaho Band in School of Only Seventy-Five



Donald Stroh, music director at Kendrick, Idaho, will give at least a dozen concerts this year with his high school band, above. Vocal music is also an important part of the program in the Kendrick public schools. A mixed chorus and a boys' glee club make the concerts more interesting. With an enrollment of only 75 in the high school, Director Stroh is doing a remarkable job in music.

Judges Will Call on Florida School Bands, Give Official Ratings

Tallahassee, Florida. "School Band Contests in Reverse" might be a good way of describing the plan developed by the Florida Bandmasters association according to information received from Romulus Thompson. Instead of school bands assembling to a contest city to be judged by a single group of judges, the bands stay at home, and a number of judges travel about the state, listening, grading, and eventually assigning ratings.

According to the rules of this "band inspection" program, or as some call it "The War Contest", any school band is eligible whose bandmaster is a member of the association. Music is selected from the 1943 contest list, according to the usual custom. Inspections then take place during the last half of April. No definite date and time is set. It's a sort of surprise party. About 38 bands will take part. The Inspector will grade the band on an official contest sheet, and give them official rating by division 1, 2, or 3, etc. Sight-reading will be included in the test.

Band Concert Features Radio Personalities

Oceanside, New York. The Oceanside High School Band under the direction of Mr. Victor H. Parmentier gave a concert on March 26th, featuring Miss Leona May Smith, world's greatest woman cornet soloist. She has appeared as soloist with the Goldman Band, Fred Waring and his Pennsylvanian's and has recently started working with Sir Thomas Beecham as 1st Trumpet. Costarred with Miss Smith will be Dr. C. A. J. Parmentier, the noted organist of Radio City Music Hall. Dr. Parmentier is associated with N.B.C. and C.B.S. where he is playing programs for the Office of Inter-American affairs (was previously organist with Paul Whiteman). Dr. Parmentier's specially designed electric organ was installed in the school's auditorium. His selections included "Fin-

landia", "Largo", and "Prelude in C Minor" as well as popular music.

The 45 piece band has received praise for its work in morale by the U. S. Government. It had the honor of playing for the first presentation of a Maritime "M" in the U. S., under the direction of Victor Parmentier, new Oceanside Director. The Band played a program of Modern American music including "Mardi Gras", "Over There", "Fantasia", "Star-dust."

Marimbas Bring a New Thrill to Welty Concert

Columbia City, Ind.—To high light its third concert of the school year, the Columbia City High School Concert Band under the direction of Robert Welty brought the Marimba Orchestra from Ft. Wayne College of Music to Marshall Memorial Hall on Sunday March 28. The work of the two organizations gave a wonderful afternoon of music and an exceptionally fine program.

Bandmaster Conway Turns DeMille, Reenacts Pearl Harbor Crash in Concert

Sebring, Ohio.—The McKinley High School Band gave a dramatic program on February 9 in expressing musical numbers with readings by band members and their drum major. But the climax of the program was a real theatrical thriller. This is the way band director, F. J. Conway, describes it:

"We dramatized Pearl Harbor by going into it with a stage scene, using the stage as a boat deck with the band sitting on the stage in a carefree manner, and in front of the band we had a small table with one of the band members acting as a captain playing cards with two of the majorettes.

"When a messenger enters from the observation tower reporting that a fleet of planes are approaching several miles away, but he cannot make out the insignia. The captain tells messenger, 'Fear not, it is just some of Uncle Sam's planes in a maneuver.'

"He comes on the stage three times, each time the captain says, 'Fear not, this is America, no foreign planes can approach our shore.' On the third time he leaves the stage very excited, while we go into the surprise attack. The trombone section gives the airplane effect, a whistle gives the falling bomb effect, and the tympani and cymbals give the effect of the explosions. The lights go on and off to give the effect of the surprise attack.

"We follow up with the lights coming on slowly, as the band plays 'REMEMBER PEARL HARBOR.' At this point, we have several Boy Scouts crossing the stage with stretchers, carrying the wounded, which makes the number very effective."

Thank You, Kind Sir

The SCHOOL MUSICIAN is the best music magazine I have ever read. It is encouraging and helpful to those interested in music. I regret I didn't take your magazine continuously in my high school music study.—Sterling McGregor, Mobile, Ala.

Winter Carnival Favorites, with Reasons Enough



Guess again. This is not "The Hour of Charm," but just as beautiful. It is the newly formed dance band of the Canton, Ohio Township High School. They were the big feature at the Winter Carnival last month, playing for more than 1500 people. The high school also has a band of 70 pieces, now very active in war work bond-selling programs. Director Edgar Heist also has a 60-piece junior band, and a 40-piece school orchestra under his baton.

"A Course in Modern Embellishment" For the School Dance Band

Norbert J. Beihoff, Mus. B. director, Beihoff Music School, Inc., Milwaukee,

He Will Answer Your Dance Band Questions

Many styles and blending of styles are possible, depending upon the type of instrument, the technic of the performer, his imagination and originality, and musicianship. Two players may give the same number a treatment in extreme contrasts. In this lesson we will present a dozen styles with a short description about each to provide suggestions to students which will enable them to develop their own styles.

Example 1. A simple style employing mostly the 2nd and 6th as passing tone. The tempi are indicated as a suggestion. In the range for most instruments.

Ex. 2. Similar to the previous example but more elaborate, showing how the same melody can be embellished in a similar style and still offer variety.

Ex. 3. This wider range would be effective for clarinet, sax, etc. The slower tempo produces an entirely different style.

Ex. 4. This style would be effective for trumpet and considering that it, like example 1 is all in the same chord, is proof of extreme contrasts.

Ex. 5. This will show the value of dynamics. Play this example both with and without the accents to show the value of them.

Ex. 6. This example will show the value of tonal shadings. These changes in volume can, of course, be added to any style but this example shows the effectiveness.

Ex. 7. This more florid style is adaptable to clarinet or violin and combines ideas from several other examples.

Ex. 8. Similar to no. 7 but still more florid with a faster tempo producing an extreme style, but adaptable especially to clarinet.

Ex. 9. A study in wide jumps suggested for a slow style for tenor sax.

Ex. 10. This very slow tempo and the use of the minor 3rd shows a very blue style, popular with certain types of players.

Ex. 11. To show odd effects that can be planned when unusual harmonies are found we demonstrate this usage of an augmented chord and also the interesting usage of notes when modulations are found that provide such opportunities. In the second measure a whole tone scale was possible due to the modulation from B₃ to D 7th.

Ex. 12. This is shown merely as a suggestion that with different instruments such effects as flutter tongue, glissando, wow-wow, slap tongue are possible and occasionally effect.

Experimentation by students, especially taking one number and writing several different choruses, memorizing them, will develop ability to a surprising degree.

STYLES AND TYPES

If any notes are beyond the range of your instrument rearrange them an octave lower. Frequently this will require the lowering of an entire phrase to sound smooth

68 to 100 M.M.
1 *F*

2 *F*
Emphasize the notes marked, very strongly and diminish volume immediately

72 M.M.
3 *F*
A descending phrase usually most effective when diminished

4 *F*
The change in volume should decidedly contrast.

58 M.M.
5 *f*
Cut the eighth notes slightly and insert a 32nd rest, to sound snappy.

68 M.M.
6 *f* *pp* *f*

72 M.M.
7 *f* *pp* *f*

120 M.M.
8 *f*
Tongue lightly for speed and smoothness

72 M.M.
9 *f*

68 M.M.
10 *f*
Watch rhythm closely and emphasize beats unless otherwise marked

11 *f* *b₇* *D₇* *G₇* *C₇* *Pm* *C*

12 *f* *gliss.* *w. w.* *F. T.* *S. T.*

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Question: Please tell me what advantage or disadvantage there is in using wound thread joints instead of cork joints. We notice that on bassoons especially thread is often used instead of cork. If thread is just as good as cork, we shall use it because it is hard for us to get cork now.

Answer: About the only advantage the genuine cork joint has over a thread joint is that it is not so sensitive to variations in diameter between the tenon and socket due to variations in humidity. Under conditions where the wood can be kept from shrinking and swelling to any great extent, the thread joint has a definite advantage because it is more rigid.

If you have difficulty in getting cork, by all means use cotton or linen thread-wound joints. These will serve you very well except under unusual humidity variations. The reason humidity affects these joints so much is because the socket cannot swell with the tenon as it has a metal band on the outside of it. Under moist conditions the joint is liable to become tight at the outer edge of the socket. The reverse is true under quite dry conditions, but not to such a great extent because the socket will follow the tenon better as the metal band cannot prevent it from shrinking out from under the band.

The main thing to remember when making thread joints is to see that the groove in the tenon for the joint is free of all lumps of shellac or old cork so that there is a smooth base for the thread winding. Don't use an extremely coarse thread as the joint will unravel more easily. A

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heavy sewing thread or a light shoe thread will be satisfactory.

There is also some advantage in waxing this thread with beeswax before you wind it on the joint or at least run the thread through the wax while winding. This will make the mass more air-tight and at the same time keep it from unraveling so easily. Wind one even smooth layer after another until the required thickness is reached. You can test this after each layer by trying the joint on it.

The beeswax on the thread may make the joint rather sticky. Correct this by wiping the last layer in the direction of the winding so as to remove excess beeswax and use regular joint grease.

Of course, the last few threads are looped under each other to prevent unwinding.

How to Order Replacement Parts

From experience gained in handling customers' orders for repair parts on instruments perhaps a word here might save both the customer and the supplier considerable time and correspondence.

It is not unusual to receive an order "one spring for my clarinet." This is almost no help at all because every spring on the clarinet is different. When it is necessary to order such items as springs, pads, screws, etc. for the keyed instruments, it is well, if possible, to find a picture of such an instrument in some old catalogue or magazine, cut it out, and point an arrow to the part wanted. Also be sure to give the maker's name, serial number, and in the case of saxophones, state whether it is soprano, alto, tenor, etc. This makes it very definite and the exact part can be sent if it is in stock.

It is also best to order such parts direct from the maker of that instrument if it is known, and if they are still in business.

The keys can be ordered for some American keyed instruments which are made with more or less interchangeable keys. Other American makes and most foreign makes require the key to be made especially for that instrument. In these days avoid if at all possible ordering new keys. Often you will find the manufacturer cannot supply them, and if he can, it merely reduces his stock. If you have all of the parts of the old key, and it is merely broken, by all means have them silver soldered by a competent repairman rather than order a new key. The job will be just as good, and save you money, as well as precious metal.

Such parts as the valves of valve instruments require fitting by experts, and, therefore, it will be necessary for you to send the instrument, preferably to the maker of that instrument, for replacement. Usually a good repairman can procure new valves if they are still available and do the fitting himself. Such items as water keys on valve instruments are 100% interchangeable and can be ordered as spare parts. On most makes valve caps, top or bottom, can also be so ordered. In all such cases, it is necessary to give the model and serial number of the instrument, maker's name, and finish, such as brass, silver plated, etc.

The best way to check such orders before you send them in to anyone is to read them over and decide if someone else who does not know you or your instrument will know exactly what you want.

Finally, take care of your instrument exceptionally well these days, but if parts are broken accidentally, save the parts and go to a good reliable repairman. It will pay you in the long run.

Let Me Answer Your Flute Questions

Send Them to the Rex Elton Fair School of Flute Playing.
306 South Wabash Avenue, Chicago, Illinois

Interesting Sounds of Nature

Question: A public School Music Supervisor, who asks that his name not be used, has written as follows:

Please accept my sincere thanks—meaning the entire staff of *THE SCHOOL MUSICIAN*—for the continuous help that you have given me through your interesting columns. But now, the question at hand has little to do with the flute but in order to complete my work for another degree, I must complete a Thesis and have chosen a subject "Interesting Sounds of Nature." At some time or another I got the information that the Chinese are especially fond of eight such sounds but even though I have searched high and low, I can find nothing pertaining to this question that would suffice as an answer. If you can help me in this, Boy, Oh, Boy! I will appreciate it.

Answer: You are to be complimented on choosing such an interesting and appealing subject. According to the Chinese, the seven different natural sounds are those of bamboo, silk, wood, baked earth, skin, stone and metal. In order as named, they represent flutes, stringed instruments, castanets, horns, drums and cymbals. Good luck to you. If we can be of further assistance please know that it will be our pleasure to help you in any way possible.

The Alto Flute

Question: While attending a symphony concert some time ago my attention was attracted to an alto flute. A little, incidental solo was played on it by one of the flutists, and the quality of the tone has been haunting me ever since. Can you give me some information concerning this instrument. I'd like to know the key, if the fingering is the same as the regular C flute, if there is any special music written for it, etc.—C. D., San Antonio, Texas.

Answer: The alto flute is ordinarily built in the key of G. That is to say that if you were to sound a low C on the instrument, it would correspond to the G written below middle C on the piano. The fingering, "blowing" tonguing, etc., is the same as that of the C flute. The embouchure must, of course, be regulated according to the "blow hole" on the flute. It is larger and the extra large bore and length of the alto would require more breath. Owing to the superior modern processes of manufacturing, there has been a great improvement on these beautiful instruments during the past ten years or so. Owing to these improvements, the instrument has been gaining popularity with various composers for both band and orchestra. As these conditions improve, the demand is bound to grow. At this time, there is not a great deal of music especially arranged for the alto flute and piano but we predict that in the very near future, many publishers will become interested in such activities and so help all of us of the Flute Playing Fraternity to popularize the alto and possibly the bass flute.

Omar Up-to-Date

Dear Readers: While I do not wish to enter any debate concerning the good or bad qualities of Jazz—and that because I

am both for and "agin" it—I heard a jazz number over the radio last night that was so ridiculous that it reminded me of the following little rhyme which was published in "The Flutist" about twenty years ago.—R. E. F.

A flock of buzz-saws underneath the bough,

A slide trombone, two saxophones and thou,

Beside me, playing on a kettle-drum,

Ah, this fair world is wilderness enow.

The B Foot-Joint

Question: For many years I have been playing on a silver flute with the commonly used C foot-joint. About a year ago I traded my flute in on an equally fine instrument with the B foot-joint. It seems to me that with this new flute I can get a better quality of tone on the low E flat, D, C sharp and C than I could on the other flute, but it also seems more difficult for me to get the higher tones. Is this a characteristic of the flute with the low B?—J. F., Albuquerque, New Mexico.

Answer: Many flutists advocate the use of the B foot-joint but judging strictly from my own experience I do not prefer or advocate it. I believe that your diagnosis will coincide with most flutists who have tried it. However, it must be admitted that there are several artist flutists

—even among my personal friends—who use the B foot-joint without detrimental effect on the upper tones. Whether this is because they have happened upon exceptionally fine instruments or whether they have developed exceptionally fine embouchures, I do not know. Maybe after all, this is a matter of personal opinion. You may be interested in this: Some time ago a flutist friend came to my studio in utter despair because he had an incidental solo calling for the low B. Previously he had gone to his conductor with the explanation that there was no low B on his flute, but he got no sympathy and was told that the passage must be played as written. Upon seeing this passage which contained no low C but went from B to C sharp and then on up the scale, I devised a little tube made of waxed paper. This, we inserted into the lower end of the flute with the result desired. Several years later my flutist friend said that he had carried a piece of waxed paper in his flute case for years but had never been called upon to use it. So it is, or might be, with the B foot-joint. One might be handicapped with its presence for years and never have an occasion to use it.

Embouchure Position

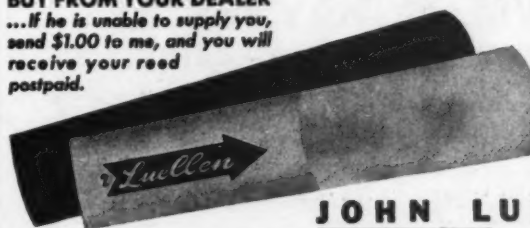
Question: In one of your columns of over a year ago you said that "If possessed of normal lips, neither too thin nor too thick, normal jaws with a natural bite, regular formation of teeth, etc., that the chances were favorable of the best tone production with the inner edge of the 'blow hole' resting on the line of the lower lip, just where the red begins." Now, please give me credit, Mr. Fair, I've quoted you exactly, and all for the simple reason that I've carried the clipping in



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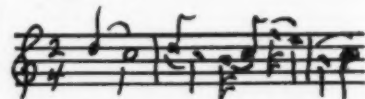
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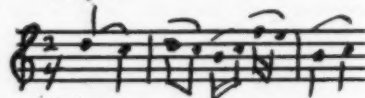
my flute case all of this time. But to get on with my story. I have found that all you have said is true, but try as I may, I cannot keep the flute in that position all of the time. In other words, it is wobbly, if you know what I mean. If I place it in the hollow of my chin, it is steady but I can't play the higher notes. What would you suggest that I do to make the flute position steady and dependable?—*R. D., N. Y. C.*

Answer: Poor little Rosalie has her troubles. Thank you for the photo. That is the reason that I feel so just in addressing you as "little" AND—because of those tiny hands, you are having trouble

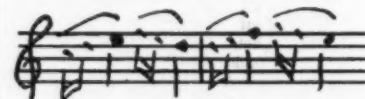
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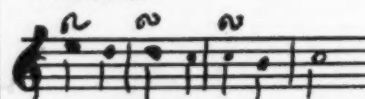
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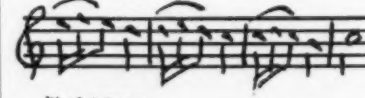
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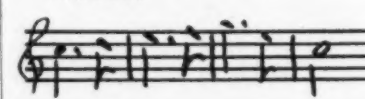
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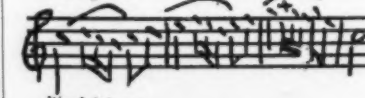
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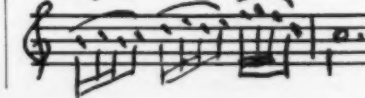
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in holding your flute with the desired steadiness. However, if you will crowd your left hand under the instrument as far as possible, letting the flute to rest in that little hollow place at the base of the first joint of your first finger, I'm betting that all of your troubles will disappear. Do please try it, and keep the fingers of the left hand curved forward with finger tips held as close to the keys as you can. If these directions fail to help you, please let me hear from you again and I'll offer another suggestion which I seldom advocate.

Musical Ornaments

Question: Although I am from Missouri, I am not saying "You've got to show me" but rather I am saying "Won't you please show me how to play the enclosed ornaments"? Mike Murphy from Missouri.

Answer: So it is the Irish appealing to the Irish. Eh, what? Well, not because of that, but because your questions and manuscripts are of such nature that others may find them interesting I'll go into details with the answers. Here they are:



Flag Gift Unites School Band and 1918 Veterans

Chester, Pa.—Representatives of state, county, and city government took part in an elaborate ceremony involving the presentation of a brace of flags by the Chester Veterans' Council to the high school band, which is under the direction of Charles D. Long, in the gymnasium of the High School Vocational Building recently.

Governor Edward Martin, principal speaker, introduced by Mayor Ralph F. Swarts, opened his remarks with this impressive statement: "Our country with all of its ramifications and things it stands for is more interested in the schools than in anything else."

One American and one school flag were included in the gift. Warren J. Parker, Commander of the Veterans' Council, made the official presentation.

"If every community could have a group of soldiers present a flag to its high school band," said Governor Martin, "it would be very helpful in our effort that Pennsylvania shall be 100 per cent in this war for the survival of the American ideals."

But the idea might be well extended beyond Pennsylvania. It is an idea that every state in the Union might profitably adopt. There should be a warmer feeling, closer relationship between the men who saved that flag in 1918 and those who will govern it for the next generation.

School Music Head Now Teaches at Radio School

Kansas City, Mo.—William V. Hankins, head of the music department and Band director, at Moberly Junior College, is now a communications instructor in the Army Radio School in Kansas City, Mo.

Mr. Hankins is teaching the "dits" and "dahs" of the army radio circuits. He expects to continue in the music field after the war is over. He is a graduate of Northwestern University having a master's degree in music from N. U.



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Intricacies of the French Horn Simplified

By Philip W. L. Cox, Jr., Scarsdale, New York

Question: Some problems in French Horn playing have arisen and I thought you could give me some help. First, can you give me pointers on working out a smooth trill? Second, I have nearly completed Pottag's "Daily Exercises" and his "Preparatory Melodies to Solo Playing," and wish a book of studies to follow these. Third, I am troubled with high tones which I cannot play easily and would like suggestions.—M. V. Nobis, Amelia, Ohio.

Answer: These suggestions are general for the benefit of our readers, I am writing you specifically in view of the details you furnished in your letter. Trills are a technique of gradual development, you cannot "get mad" and make them come as you can with fingering, attack, or slurs. They are preferable when fingered identically, for this reason the Double horn and 5-valve B \flat horn are helpful. C to D, third space and fourth line are good to study trilling on F horn, fingered "open", and C \sharp to D \sharp are good for B \flat horn (without 5th valve), fingered "2, 3". The lower lip must pop exactly on time at a slow tempo, assisted by cheek muscles. Suddenly double the tempo and see if the trill continues as evenly as before. Avoid gradual speed-up until a few weeks of doubling the time has proved successful, then use the "drummers' daily". Enter a trill slowly for a few tones, changing fingers if helpful, then shift to the identical fingering; end with a turn. Slight pressure on the beats relieves the monotony of a long trill. In review—slow, quiet, often, brings trills.

Books of horn studies are a matter of choice of authors, recommendations professionals, and availability. They are intended for study under skilled guidance. For self-instruction there is nothing on the market. Why don't you secure a few records for which authoritative horn parts are available? E. F. Kalmus, P. O. 476, Scarsdale, N. Y., will furnish such parts to Weber overtures, Tchaikowsky symphonies, Rimsky-Korsakow suites, Wagner preludes, R. Strauss tone-poems, J. Strauss waltzes; other suggestions are on page 5 of his folder. Listen carefully to the records, noting the horn performance of demands made by the music. Practice producing the same effects from the music, and if the record-player is operating at 78 RPM and turned to full volume you may play with the "section". This is very practical experience, why don't you ask a friend to "conduct" the record? When you find what you cannot possibly do, you will have a basis for selecting your future study books.

High tones are a permanent problem on any brass instrument—when you finally get them and rest, satisfied, the high tones pack up and leave you. High tones are built into the horn. Mouthpieces will improve some poor high tones. In any case the player has to produce them with lip tension or compression and with wind flow. Philip Farkas of the Cleveland Symphony who has the best high tones in my opinion, is a real student of the horn, constantly trying to improve his horn as well as his playing. He kindly wrote me, and gave me permission to quote his letter, a few excerpts of which follow:

"In playing freely on high tones, I think the biggest mistake is to have the pupil tighten up too much; a nice fat column of air will sustain a high tone more than most players know. Lip pressure should be thought of as hermetically sealing the lip to the mouthpiece . . . It is perfectly possible to use more lip pressure on a loud middle register tone than on a soft high register tone."

"In playing any note the lips should be the correct distance apart. This varies with each note, and if the distance between the lips is right the tone will neither choke off or stop vibrating. If the pupil will develop an intuition for proper lip spacing, crescendo, diminuendo, high, or low tones should never bother."

"I use a double horn, a medium cup and medium-small hole mouthpiece, although most hornists believe in a large hole mouthpiece to produce free high tones. In experimenting with mouthpieces I find that I "fill" a horn best with a fairly deep cup and fairly small opening; a larger hole spreads the tone, and it becomes airy. A rounded rim seems to make my tone darker, and a sharper rim gives a better staccato."

"Examples of my playing are on Columbia-Cleveland Symphony recording of Midsummernight's Dream music, and the Shostakovich Fifth. The records were made only once, and at ten o'clock in the morning."

We are all indebted to Mr. Farkas for his interest in horn problems, and hope to find some of his suggestions solutions for our problems.

Wisconsin School Band Goes All-Out for Victory

By Erwin Kitzrow, Band Sec.

Stevens Point, Wis.—The P. J. Jacobs High School band has been streamlined for victory to fulfill all requests for community music. A girls' pep band and boys' pep band of eighteen pieces each have collectively performed for forty-five engagements this semester, including seeing selectees off, patriotic radio programs, concerts in the grade schools to advertise an all state band concert held here October 29 under the baton of Dr. Frank Simon, short concerts for service clubs to teach them war songs, and numerous school functions.

The senior band sponsors assemblies to teach war songs to a 1300 member student body. These songs are sung at football and basketball games by visitors and home folks. The Junior Band armed with the Americana, book of patriotic and folk songs, gives concerts at the public and parochial grade schools, using familiar songs which the students sing and also current or World War songs.

The many performances of these bands take them out of school frequently but make up work is done cheerfully and grades have not suffered. Special awards are given the pep band members for their participation on a merit basis. The band director, H. L. Rehfeldt, is responsible for this program and also managed the Simon concert.

The Alto and Bass Clarinets

By Thomas C. Stang

Box 6089, Mid-City Station, Washington, D. C.

The school orchestra often presents an instrumentation problem, which can be solved in two possible and practical ways. The viola unfortunately has been neglected by too vast a group of student musicians. Perhaps its comparatively larger size has discouraged many of the younger groups of violinists to attempt its mastery. Undoubtedly many of you musical instructors have found difficulty in securing wholehearted cooperation from your second violin unit. This is often a result of the students desiring to perform in a section that is "glorified" with noticeable solo passages. The same psycho-



Thomas C. Stang

logical reasoning process, in the minds of many student string players may deter their inclinations towards the viola. This so often can be eliminated by selecting compositions which have predominant themes or melodic strains given to the viola by the composer or by the arranger. Many instructors have appealed in one way or another to ambitious students in their violin section, and have in a reasonable short time, after some conscientious study on the part of the students, a group of viola players which will eventually form a section comparable to their other string sections. This, without question should be the means adopted to build up this section where there are no student viola players who can fill existing vacancies. There are instances, however, where the change over on the part of but one of the proficient members of ones violin section might result in near chaos. In such instances the change on the part of a violin student in favor of the viola would neither be practical nor conducive.

There is still another means, or alternative solution to this problem, and though it will mean the viola score being given to a member of the woodwind group, it nevertheless will suffice, and will be far superior to no viola section.

The clarinet section of ones band, which organization in nearly every instance is farther advanced, comparatively speaking, in terms of musical perform-

ance can possess the solution to ones lack of lower voiced strings in the student orchestra. The clarinet section, of the student band has, or at least should have, an alto clarinet. Many bands can boast of several! This alto clarinetist, or in cases where there are several, these clarinetists can be the basic unit, into which other clarinetists can be placed, each of course, performing on the alto clarinet. Either by sight, or by previously transposed parts, this group of alto clarinetists can step from their places in the student band, to fill the vacancies in the viola section of the student orchestra. Though a different tonal effect will be obtained, in such a substitution for the non-existent viola section, it will not be unpleasant, and though a group of viola players would be the ideal, these alto clarinetists will be far superior to the elimination of the score assigned the viola. Due to the very fact that the alto clarinet possess a stronger voice than does the viola, tests in respective cases should be made, in order to prevent an overbalance, which is particularly undesired in the case of wind over string.

Though less frequent, occasionally one does find a group lacking in 'cello strength, or in more rare cases, completely void of this all important string instrument. In such instances, the substitution of either the alto or the bass clarinet, or both will do wonders in rounding out an otherwise weak ensemble.

Let us suppose that the string section of ones orchestra is of the proper proportions, and is correctly balanced. The alto and bass clarinets can still be of value to ones orchestral unit. In a previous article a suggestion was offered, which is worth re-mentioning here. So often the saxophone scores in the average theater or salon orchestra editions, if not properly played, by saxophonists who have a proper sense of musical balance, will do more harm than good. In these cases, the substitution of the alto and bass clarinets for the saxophones will not only prevent this overbalance but will do much to enhance the tonal picture. In the case of muted strings, or solo passages, the harmonic picture which could be well painted by the saxophones, but so often is not, could be pleasing portrayed by the alto and bass clarinets, whose voices can be induced to sound forth in a manner that can compete with that of properly controlled brass, and yet can be subdued to a degree which will not overpower the low register of the flute.

Experiments with the possibilities of the alto and bass clarinets in ones orchestral unit will reveal countless and surprisingly pleasing effects, and will do much to an ensemble which, due to certain limitations of instrumentation, or of lack of an equal degree of proficiency on the part of all sections, limits the extent of the repertoire.

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The drum method review this month concerns the series of books "Percussion Technique" by Sam C. Rowland.

There are five books in the series, Volume I, "Snare Drum and Drum Ensemble", Volume II, "Bass Drum, Tenor Drum", Volume III, "The Modern Drum and Bugle Corps", Volume IV, "Band and Corps Roll-offs, Drill Beats, etc.", and Volume V, "The Tympani". The series is published by O. Pagani & Bro., 289 Bleecker St., New York, N. Y. The price \$1.00 each volume.

This series represents a well thought out approach to the various phases of percussion instruction and is both academic and practical.

Mr. Rowland had the assistance of well known professional drummers in the preparation of these volumes. Frank Kutak and Gus Helmecke of Goldman's Band, and others well qualified to speak with authority on things drummatic. All of these volumes are recommended for the percussion library.

Received a very interesting note from Mr. Howard Lowenstein, Band Director of Humboldt County High School, Winnemucca, Nevada.

With reference to my article several issues back on the development of the weak hand, Mr. Lowenstein has a pertinent observation. He reports that prior to his present post he was a professional drummer engaged in theatre and concert work. Due to an accident in World War I, Mr. Lowenstein reports he finds it most convenient and helpful to use a little heavier drum stick or xylophone mallet in the "off" hand to equalize the blows. There's an idea, and proves necessity is the mother of invention!

Question: "My snare drum is sluggish. Will a set of wire snares (20 in number) pep up the drum?—AVR, Brooklyn, N. Y."

Answer: First, look to the heads. (Remember, it's all in the head!) In nearly every case a slow speaking, sluggish drum is attributable to poorly matched heads particularly the snare head. The heads are all-important. A thick, uneven snare side head renders an otherwise perfect drum almost unplayable.

Now the snares. For concert, either band or orchestra, gut snares are still the best. No other type snare gives the characteristic true drum tone. For lighter work, small orchestra and dance band, coiled wire snares are recommended, but personally I do not care for the wide snares (18 or 20 in number) and I find most professional drummers agree with me. One would think that more snares would give the drum great sensitivity, but usually such is not the case. The wide snares take up too much surface on the snare head and tend, in my opinion, to "choke" the drum, and makes it difficult to play precise rhythmic figures. The regular sets of coiled wire snares (10 or 12 strands) are adaptable, very sensitive and produce a good, light drum tone.

Question: In one of your columns you mentioned that flams should sound as much like a single beat as possible. My teacher insists that I play flams with the grace note well ahead of the principal

note. Says that is the only flam, etc.—L.S., Albany, N. Y.

Answer: The purpose of a flam is to "thicken" the snare drum sound. It is the "legato" of the drummer, and in its closed form the grace note is to be played very close to the principal note. In the open form (practice or for drum corps use) the grace note is played ahead of the principal note. For instructional purposes the flams are usually taught first open and gradually closed down in a hand to hand manner, and this is the proper, recognized method. After awhile the drummer finds (clever, these drummers) that the closed flam is the only practical, musical way to play the beat.

As a matter of fact, sequences of flams in concert work are usually played by the experienced drummers from one side only, usually LR-LR-LR, etc. (Treason! It isn't legitimate!). The reason? Simple. It sounds better and is more even. Hand to hand flam practice is invaluable for stick control, heavy hand, corps and street work, and should be practiced thoroughly by every student. My original statement concerning flams still stands, however.

Now, a word concerning the drummer's instrument situation. At this writing, the manufacturers of drummer's equipment are still functioning and turning out drums that are really satisfactory. I've seen and played on several types of these war time models, and they are really fine in every respect. The only difference in the drums is visual, due to the necessary curtailment of metals, but for sound and playing qualities they are no different than the pre-war models.

The drum manufacturers have done a splendid job, and although most of them are engaged in some type of war work, they still find time to turn out snare and bass drums, street drums, tom toms, xylophones and marimbas that do the work. Some instruments, for example all types of timpani, are out until victory due to the metal involved, but most things are still available. Most repair parts can also be had. Service may be a trifle slower than normal, so co-operate with your music dealer in this respect, for, of course, war production is first always.

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Advice to the Cornetist

Expertly Given by Leonard V. Meretta
Instructor in the School of Music, University of Michigan, Ann Arbor

The Flying Squadron

"The Flying Squadron"—yes, that's what they called us. Not a group of airmen, but of "wind-men" (the members of the Wind Instrument Department of the University School of Music), we recently visited a number of high schools in Michigan. On this "flying trip" from school to school, we had the opportunity of seeing just what is going on in school music, and of working with the instrumental groups in various cities and towns. As all of us of course realize, school music is now handicapped as it would not be in normal times. Streamlined curricula, which provide less time for music, the fact that both students and teachers are working more hours outside of school, difficulties in securing new instruments and other equipment—these, and other problems may at times be discouraging to players and teachers. But when we remember that music has always held a vital place close to the heart of mankind, and that in trying times it is of even greater importance, both to individuals (especially those capable of producing their own music) and to groups, surely we will do our best to give music as much a place in our lives as is possible, under the circumstances. We can do our part on the Home Front: a Squadron working for the cause of music.

Another Tongueing Problem

A player in Wisconsin brings up a tongueing problem which, although not common, often bothers cornetists. He writes, "I am a boy 15 years old and have been playing a cornet for about four and a half years. I have received first division ratings at State and national contests. Up until now, I have been tongueing between my teeth and can tongue rather rapidly, but the tone is not as clear as I would like it to be. I have been told to tongue behind my teeth, but being afraid this might undo everything I have accomplished so far, I wanted to know what you would advise." —N. T., South Wayne, Wisconsin.

Your tone will undoubtedly become more clear if you tongue behind your teeth. It would be wise to begin this procedure at a slow tempo, using some simple tongueing exercises. Gradually increase the tempo as you gain control. Be patient with your efforts, for it may take weeks, or even months, to acquire satisfactory results.

Mouthpiece Placement

The beginning player soon learns that the proper placement of the mouthpiece upon the lips is one of the important fundamentals of cornet or trumpet playing. One inquires, "I have been playing a trumpet about a month . . . with the mouthpiece on the center of my lips, which I understand is correct. I can't get my low notes playing with this mouthpiece position, but can get both the high and low notes when placing the mouthpiece on the side of my lips. Should I continue to play on the side of my lips, or should I try again to play on the center?"—R. D., Alton, Ill.

Generally speaking, the mouthpiece should be placed on the center of the lips. However, the location will vary with individual players, because of differences in the formation of lips, teeth, and jaw. As long as you are getting satisfactory results, I see no harm in your playing a little off-center. (Of course, it would be easier to answer your question if I could watch you play.) The best method is to experiment with various positions until you find the one which is most natural and with which the lips vibrate most freely. Since you have been playing but a short time, you need not be too concerned with extending the upper or lower registers. Strive for a good attack and tone in the middle register, and as you gain control, add to the others.

The Bent Mouthpiece—High Pitch

From a class in a Kansas college come two questions which should interest many cornetists. "I would like to have your opinion on the following questions which have arisen in our Instrumental Methods class: (1) Use of the bent mouthpiece—is it a good thing for the fellow with a receding jaw? (2) Is the interval between middle C and C \sharp exceptionally wide on all cornets or just a few? Is there anything to do about it other than favoring it with your embouchure?"—J. D., Winfield, Kansas.

The player with a receding lower jaw should protrude it to some extent, while playing, so that the lower teeth are even, or nearly so, with the upper teeth. An extreme case of receding jaw may call for a faced mouthpiece (one with a slanting rim but straight tube), or a bent mouthpiece (cup and rim are the same as an ordinary mouthpiece, but the tubing is bent). Instrument manufacturers sell the former; the latter are usually "made to order" affairs which can be done by a competent instrument repairman.

The C \sharp you mention is sharp on most cornets, as is also the D a half-step above, which is not nearly so bad, but "bad enough." Some cornets have a ring on the third valve slide whereby you can extend the slide, by means of the fourth finger, to a point where C \sharp or D are in tune. This device helps a great deal when playing sustained tones on the pitches mentioned, but is not used when playing rapid passages. Then, there is a lever device on some cornets, controlled by the left thumb, which I think is very practical. This device can be placed on any cornet by a competent instrument manufacturer, or repairman. I hope to see the day when this is "standard equipment" on all cornets.

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By C. W. Coons, Supervisor of Instrumental Music
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Have you thought about all the instruments not in use in your community? We are advised that new ones will be difficult if not impossible to obtain when school opens next year. A survey of the horns available in the locality of your school may make the difference between having and not having a beginners class next year and the year (years?) after.

What are you doing to get past the period usually devoted to contests? Dropping these contests for the duration is one of the best things that ever happened to our band departments. Just as much time can be devoted to preparation for constructive community projects as was devoted to development of specific excellence on a number or two for contest use. Our soloists and ensembles can play to larger audiences than the corps of judges that too often were the only audience to hear their efforts in the past; the demand for music at patriotic gatherings is an ideal outlet for these groups. The average band, especially the small one, can prepare two or more "bang-up" concerts in the same time they took before to prepare their contest work.

Director Patrick of Springfield, Ill., a leading light in Illinois school music for more years than he cares to admit, mentioned this idea at the Clinic held at the U. of I. recently. How about splitting up your bands into two or more concert units, depending on the size of your band, to operate like the small pep band, or the dance band with one player to a part and each unit able to play the music and the job assigned to them without the benefit of a director? This kind of group can deal up some very crisp music. It develops your second and third chair men by putting them in a position where they lead out for themselves (there is no one else to do it for them) instead of following their section head. Such groups also present less of a transportation problem in getting to add from appearances; and it solves the problem of what to do when you have two or more engagements to meet at the same time.

Am daily reminded, as I work with my own groups, how simple it is to correct many of the intonation problems. The cornet with the frozen tuning slides can be used on lower parts in the range that permits more possibility of "liping" back into tune. The sax player whose pitch sags can often be brought up to pitch by shortening his neck strap and pulling his mouthpiece back into more of a clarinet-embouchure position. Too many cases of sagging pitch in any section are caused by a bad case of "slump-in-the-torso" that cramps the proper use of the diaphragm; patience on your part may get all of your band to "Sit Up!" someday—maybe. Pulling that lower lip tighter helps a lot toward raising the tone of most young clarinet players, and the same thing can be said for thrusting out that lower jaw and ceasing to "jam" with the cornet players. Alternate fingerings will often help on some of the lesser-priced instruments and all the reeds will profit on some notes by the judicious use of the little finger keys for D₂, C₂

and G₂. Make your students conscious of the relative pitches of B-natural and B-flat, and other similar combinations; often the young player is so used to playing one that when the other is called for in the music he will unconsciously shade his tone toward the pitch he has always associated with that line or space (this is especially true of horn and mellophone players on the F-F₂ and C-C₂ combinations). A little concentrated study on interval jumps will eliminate quite a bit of haziness there. Many directors conduct a regular military inspection of instruments to keep that leaky pad or split key from permanently impairing the pitch-conception of their players. Mis-matched mouth-pieces on the brasses and the failure to use reeds of proper strength (guard carefully against the "stiff reed mania" some youngsters have) play havoc with pitch, too. Far too many times the student just doesn't realize that he is not playing up to pitch and that is nobody's fault but our own because we could have told him if we had been less complacent about pitch discrepancies! Do you teach your reed players to lip toward the heel of the reed for high tones and toward the tip for low ones, thrusting or pulling on the reed without changing the lip-grip?

We must keep reminding ourselves that more promotion than usual will be necessary to develop beginners classes for next year. Frequent appearances of full band groups and ensembles at the grade schools will do much in this line. Be sure to send out a preponderance of brass ensembles if you expect to be short on brass in your next year's work, or concentrate on wood-wind presentations if they will be your greatest lack next year, or, if you want to be flooded with drummers, present a drum solo or ensembles at your concerts. Don't neglect your pre-band training classes this year if you want band players next year.

Don't wait to be asked to participate in community activities; one of the things you are or should be being paid for is the organizing of some of these activities for the good of the community and public morale as a whole. Do you realize that many communities feel that the band is too large a load for the school budget to carry in times like these? If your community feels that way, it is the fault of your organization that it has not made itself so useful that they cannot get along without you. Many of the more far sighted and more experienced band men of our country are sounding the cry for a re-emphasis of aims for our organization; the time is past when we can sit back and say, "Come to our concerts and support us!" Now we must ally ourselves with the local Chamber of Commerce, the War Mothers, the Red Cross, etc., and work hand in hand with them to put this war effort across. Your students will find a new sense of importance for themselves and their organization if they are led from this angle. Go out and make your band useful; don't wait for someone to notice you—and don't wince or hang back when you are asked—this is our chance to prove that the help we asked and the aims we claimed for our music were justified.

School Music in Review

John P. Hamilton

"The Analytic Symphony Series" for piano, two hands. Edited and annotated by Percy Goetchius. Published by the Oliver Ditson Company, Phil. Pa.

The books of this series are vitally important to music education. To assure appreciation of the felt need they fulfill, the entire column is devoted to this publication.

Tangibles of Public School Music

When one contacts former pupils who played in the band or orchestra, or sang in the chorus or glee club, the most encouraging indication of having been responsible for some important aspect of their development is the observation that they have become a part of that group of people who use music to enrich their daily lives. Since only a small minority will be engaged in music for a livelihood, this means for most, activity as a consumer. That is, without compulsion or further guidance, they have found their way into concert halls, developed interest in a variety of radio programs and at least know of the existence of news and critical columns in local papers. To the degree that this word picture visualizes each former pupil, to that extent can music education at public expense be justified as a regular subject in the school curriculum. Fortunately teachers know that there are many former members of their classes who show no evidence of having been exposed to a musical environment, and stand ready to rectify our mistakes and make full use of available materials to assist in their rectification. Regarding the use of available materials—This column stumbled upon the series mentioned above and has become excited over its possibilities for assisting in the realization of our fundamental objectives.

The Analytic Symphony Series

Here are two-hand piano scores of the great symphonies, symphonic poems, and

overtures, with complete analytical, and critical notes, and a brief biography of the composer. The piano adaptation is superbly well done, and easily played by any fair pianist. Even mediocre performers can play one or more movements in each of the ten symphonies this writer has analyzed.

Suggestions for Use

Rural schools and those without extensive record libraries have no further excuse for inadequate appreciation programs. Large schools and those with extensive record libraries will find these works invaluable for supplementing the recordings. Since these are not solo versions, but rather accurate settings of the orchestral score, they stimulate the imagination by recalling the instrumental combinations and colorings as you play or hear them. Too informal concerts may be scheduled for after school, and both teachers and capable pupils assigned different movements to play. A speaker may be selected to explain the different elements and give a brief resumé of the composer's life. Imagine the possibility of pupils becoming familiar enough with standard classics to be able to hum or whistle their principle themes! Every school library should have the complete set of these works to loan to their children. Many public libraries have this service now.

Teacher Stimulation

The varied program required for music teacher training and the intense application of effort needed to fulfill these requirements, have often resulted in teachers shunning music for pleasure, during formative school days, and seeking diversion through other activities. Therefore, there are many teachers who, through no fault of their own, are unable to understand, and therefore appreciate, the classics. This condition is deplorable in all instances, especially so in the case of instrumental instructors. The works of this series offer real opportunity for assisting in the correction of this fault. Experts have predicted great things for American Education after we have won this war. Surely this is our moment for personal improvement. Music must play an important role in the education of the coming reconstruction period. "Through these books you have the key to complete understanding of the world's greatest music."

The ten volumes this column has analyzed and recommends, without reservation, are listed below.

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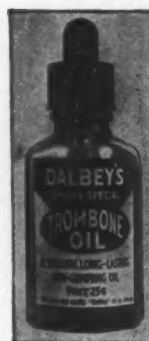
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MUSIC in WAR

(Continued from Page 9)

musick."

But it is in the later writings of the apostles and evangelists that music is stressed in connection with the eternal strife between good and evil. St. Matthew takes time out to inform us that the hypocritical Pharisees would not even offer their alms without causing a trumpet to be sounded before them "in the synagogues and in the streets." St. Paul, while instructing the Corinthian disciples in the matter of edifying their unbelieving hearers, wrote: "For if the trumpet give an uncertain sound, who shall prepare himself to the battle?" And the same apostle's exhortation concerning the resurrection of the dead is a prominent theme in "The Messiah," Handel's great oratorio, in which the glorious theme is sung in solo form by the bass voice accompanied with trumpet obligato: "The Trumpet Shall Sound."

Yet it is none other than St. John the Beloved who magnificently portrays the events immediately preceding the future Battle of Armageddon. He describes in vivid detail the movements of the seven angels to whom are given seven trumpets. Doubtless the closing moment of Time ere mankind be finally ushered into the infinite reaches of Eternity may be signified in some musical fashion of Divine decree—probably the last trumpet call sounded by a celestial being.

Many of our readers are familiar with William Congreve's lines:
"Music has charms to soothe a savage breast,
To soften rocks, or bend a knotted oak."

And yet this same noblest of all arts is probably used far more in connection with the promotion of strife than with peaceful projects. Even the titles of the stirring marches played at peace time concerts by bands and orchestras generally bear military titles, thereby perpetually reminding us of the inevitable threat of warfare. Now we, as a nation, are anxiously awaiting the glad day when dictators shall be shorn of their criminal power. Then shall be sung anew the words of "Miriam's Song" written long ago by Thomas Moore:

"Sound the loud timbrel o'er Egypt's dark sea!

Jehovah has triumphed,—His people are free!"

Then, too, we shall realize anew, as never heretofore, the inexpressible

beauty and grandeur of these lines from Julia Ward Howe's immortal hymn:

"He has sounded forth the trumpet that shall never call retreat;
He is sifting out the hearts of men before His judgment-seat:

Oh, be swift, my soul, to answer Him!
be jubilant, my feet!

Our God is marching on."

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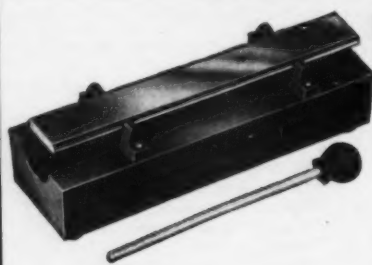
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